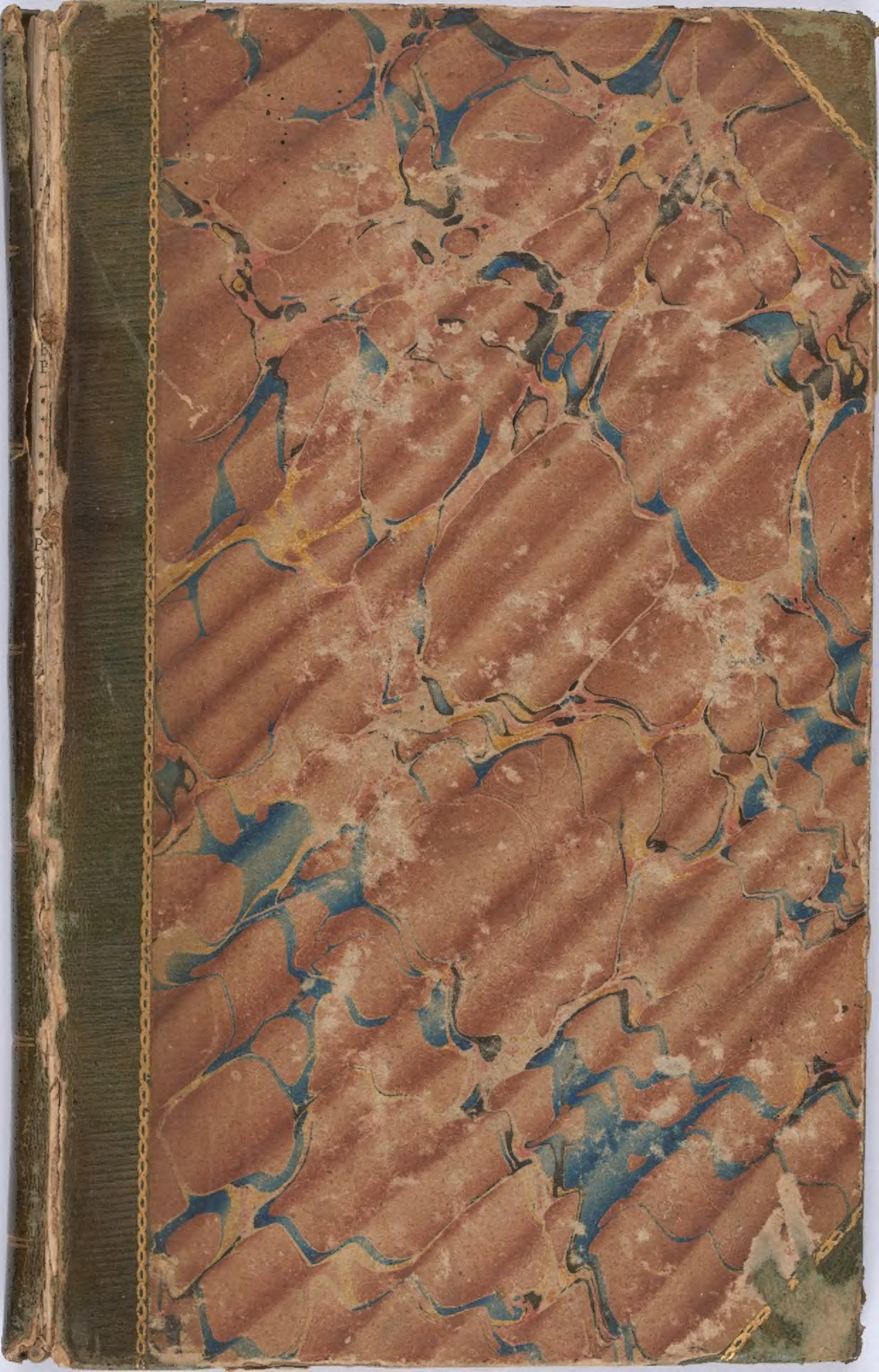




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O I K I Δ I A,

OR,

NUTSHELLS:

BEING

ICHNOGRAPHIC DISTRIBUTIONS

~~For~~ FOR ~~Small Villas~~

SMALL VILLAS;

CHIEFLY UPON

ÆCONOMICAL PRINCIPLES.

IN SEVEN CLASSES.

WITH

OCCASIONAL REMARKS.

BY

JOSE MAC PACE,

A Bricklayer's Labourer.

PART THE FIRST,
CONTAINING TWELVE DESIGNS.

LONDON:

PRINTED FOR THE AUTHOR,

And Sold by C. DILLY, in the Poultry.

M,DCC,LXXXV.



卷之五

P R E F A C E.

IF, in the following little Work, any of the Author's expressions are such as may incline his Readers to suspect he wears a mask, and that he is only a pretended Bricklayer's Labourer; he most humbly begs every thing of that nature may be wholly imputed to the ideas excited by the importance and grandeur of his subject: On the contrary, when he writes in a style congenial with the rank he holds in life, he doubts not but the Public will treat him with their accustomed candour, and that the fourest critic will upon the whole allow, that he has acquitted himself as well as might be expected for a Bricklayer's Labourer.

P R E F A C E

I have in the following little *Work*, any of the
Aristocratic questions are such as may in-
clude his Readers so subject he wears a mantle
and that he is only a persecuted Belshazzar's
I know, he must hardly beg every thing
of that nature may be easily imputed to
the ideas created by the imagination and great
error of his judgment: On the contrary when he
writes in a little congenial with the rank he
lives in life, he doubts not but the Public
will read him with their own kind of candour
and that the same effect will upon the whole
show, that he has acquired dignity as well
as might be expected for a Belshazzar's
Dinner

INTRODUCTION.

THE following plans (1) being chiefly intended for the more immediate use of gentlemen of moderate fortunes, who may be inclined to build, it will be necessary to be rather more particular in describing them, than if they were offered as mere hints to the designer : On this account each plate is accompanied with an explanatory reference, exhibiting, with precision, the several general dimensions of every part and apartment therein contained ; and such occasional observations as were supposed likely to be of use, are added by way of notes in the Appendix.

The uncommon method here adopted of publishing plans only, may be thought to require some kind of apology ; perhaps the following may be deemed sufficient.

It must be evident to every person competent to judge in matters of this kind, that there are certain ruling parts of every design, which being once fixed and determined upon, all the rest must of necessity be conformable thereto in greater or lesser degrees of strictness, according to their qualities, and the relation they naturally bear to their respective fundamentals. Upon this principle it is, that the plans of those parts only of each design, proper for the owner's more immediate use, are submitted to the public ; that is to say, the plan of the principal story being that immediately over the basement, and the plan of the chamber story,

or that between the principal and attic stories; the compartition of these two plans being once effected to the satisfaction of the owner, the basement and attic stories must be respectively subservient thereto, which yet, within some few unavoidable restrictions, will admit of considerable variety of appropriation, as the taste or necessities of the owner may dictate or require. With respect to elevations and sections, as each plan will allow of still greater latitude for variation in those particulars, it would hardly be consistent with the tenor of this little work to admit any designs of those descriptions into it; the main intention, in short, has been to give the first or elementary principles of designs for small dwellings, leaving the parts less fixed and determinate, to be supplied by the builder in any style of simplicity or decoration he may affect.

Another singularity, perhaps, demands an apology, which is, that the several apartments in the plans are divided by quarter-partitions,(2) instead of walls of *same* brickwork, as is the general custom; the reason for this conduct, are shortly these:

In the first place, the distributions of these plans are intended to be generally applicable to houses of timber, as well as to those of brick or stone; so that the exterior walls may be of either of those materials, and of any competent substance, diversified with breaks or recesses at the pleasure of the
builder,

builder, without his being under the necessity of making any change in the internal parts in any respect whatsoever. Further, it is presumed, quarter partitions, properly executed, are stronger, less expensive, and occupy less room than such walls; and as dwellings of this diminutive character should possess a capability of as great a variety of compartment as possible in the several stories, to admit of the necessary conveniences, this kind of partitioning will allow every thing that can reasonably be desired in that respect, which walls will by no means do; add to which, that as a judicious application of Lord Mahon's cheap and valuable invention will most assuredly secure them from being destroyed, or even essentially damaged by fire,(3) no objection can be valid against their general use in buildings of the small extent here treated of.

It may not, perhaps, be quite improper to intimate, that the plans here offered to the public(4) were taken up at a venture, from a large parcel of others of the same species, the best part of which may possibly hereafter appear, if these should meet with a favourable reception; if otherwise, the author will be exceedingly ready to join in the public opinion, and suffer the remainder to rot in oblivion. These he has now published, if fit for nothing else, may, however, serve as hints for better designs, and, on that account, be not entirely useless.

Before I put a period to this introduction, it may be necessary to apprise the reader, that he is not to

expect, in these little plans, any of that extraordinary latitude very commonly taken, which devours the greater part of the room for the sake of large airy halls and passages, and magnificent staircases. Men of business there are, who all their lives have siddled along a passage thirty inches wide, or squeezed up a staircase two feet wide, while gaining their fortunes in London, and such will find themselves at ease, and be largely and comfortably accommodated with passages three feet, and stairs thirty inches wide, while enjoying the fruits of their labour in the country.

Men who are determined to keep their arms a kimbo, and would sooner lose the point of an elbow, than abate half an hair's breadth of their accustomed strut, should look into folio volumes, for such the contents of a humble octavo cannot reasonably be supposed sufficiently ample. As a great soul is, however, often the inhabitant of a little body, so a great genius frequently chooses for his residence a little hole, just big enough to contain him and his leather-coated companions; and even Sir John, or my Lord himself, at times, with a heart-felt satisfaction, quits the melancholy magnificence of his paternal seat, for the natural and simple enjoyments of the cottage, or the snug chimney corner at the Anchor, or the Plow; so true it is even in this respect, that

“Man [really] wants but little here below.”

Or

OF THE SEVEN FOLLOWING TABLES.

THESE tables being contrived to answer the purpose of something like a standard for obtaining relative proportions, or proprieties in the parts of designs, either as they respect each other, or as they have a reference to the whole; they will, for the most part, be adhered to as closely as convenient, reserving the liberty of adopting exceptions, when any particular reason or advantage may require it, agreeable to the usual latitude to which general rules, for the most part, are properly and necessarily subject.

TABLE I.
Proportionable lengths.

Classes	Breadths	1 to 1	6 to 7	5 to 6	4 to 5	3 to 4	2 to 3	1 to 2
1	Feet. 18	Feet. 18	Feet. 21	Feet. $21\frac{3}{4}$	Feet. $22\frac{1}{2}$	Feet. 24	Feet. 27	Feet. 36
2	17	17	$19\frac{5}{6}$	$20\frac{2}{3}$	$21\frac{1}{4}$	$22\frac{2}{3}$	$25\frac{1}{2}$	34
3	16	16	$18\frac{2}{3}$	$19\frac{1}{5}$	20	$21\frac{1}{3}$	24	32
4	15	15	$17\frac{1}{2}$	18	$18\frac{3}{4}$	20	$22\frac{1}{2}$	30
5	14	14	$16\frac{1}{3}$	$16\frac{3}{4}$	$17\frac{1}{2}$	$18\frac{2}{3}$	21	28
6	13	13	$15\frac{1}{4}$	$15\frac{1}{2}$	$16\frac{1}{4}$	$17\frac{1}{3}$	$19\frac{1}{2}$	26
7	12	12	14	$14\frac{1}{3}$	15	16	18	24

EXPLA.

E X P L A N A T I O N

O F T H E

F I R S T T A B L E.

TH E first column marks the several classes of building ; the second shews the breadth of the best or principal room in each class, and the remaining seven columns exhibit so many arithmetical proportions of rooms proper to each class, from the square to the double square inclusive.

These proportions are inserted to gratify such persons as are persuaded of the existence of some peculiar harmony in numbers thus applied ; those who ridicule an idea of this kind will, of course, exercise their right ; I shall not here attempt to controvert the notion, whatever opinion I may have formed concerning it.(5)

E X P L A N A T I O N

OF THE

SECOND TABLE.

THE first column marks the classes, which (not to repeat any more) is the office of the first column in all the succeeding tables ; the second and third columns exhibit such breadths of passages as appear to bear due proportion to their respective classes ; that is to say, one third of the breadth of the chief room in each class, gives the breadth of the main or principal passage, and one-fourth of the same limits the breadth of the bye passage or passages ; add to which, perhaps, one half of the breadth of the great room, may be a good general rule for staircases of the dog-leg kind.

TABLE

T A B L E II.		
Classes.	Main Passages.	Bye Passages.
	Feet Inch.	Feet Inch.
I	6 0	4 6
2	5 8	4 3
3	5 4	4 0
4	5 0	3 9
5	4 8	3 6
6	4 4	3 3
7	4 0	3 0

TABLE

TABLE III.

Classes.	Clear going or length.	Tread from nose to nose.	Rife.	Number for headway	Number for Principal Story.
1	4 0	1 0	0 6	15	28
2	3 9	0 11 $\frac{1}{2}$	0 6 $\frac{1}{4}$	15	26
3	3 6	0 11	0 6 $\frac{1}{2}$	14	24
4	3 3	0 10 $\frac{1}{2}$	0 6 $\frac{3}{4}$	13	22
5	3 0	0 10	0 7	13	20
6	2 9	0 9 $\frac{1}{2}$	0 7 $\frac{1}{4}$	12	18
7	2 6	0 9	0 7 $\frac{1}{2}$	12	16

EXPLA.

E X P L A N A T I O N

OF THE

THIRD TABLE.

THIS Table relates to the staircases for the several classes ; and as the heads to the columns are, I apprehend, sufficiently expressive, nothing seems necessary to be said here, in relation thereto, excepting it may be proper to observe, that the numbers, in the fifth and sixth columns, relate to the risers, and not to the treads ; and that the length, or going (as it is termed) of the steps, in the second column, is to be in the clear, between the finishing of the staircase wall, and inside of the handrail ; and that the tread, or breadth of the steps, in the third column, will be one inch more than the dimension set down in the table, or, at least, as much more as the nosings of the steps shall be made to project before the faces of risers.

E X P L A N A T I O N

O F T H E

F O U R T H T A B L E.

THE second column exhibits the proper breadth of the windows to each class; the third, shews the substances of the sash frames; the fourth, the recess of the brickwork from the naked of the facade to the external face of the sash frame, including the mortar-bed for the frame; the fifth, column gives the breadth of front shutters; the sixth column expresses the stail or bead of the boxing; the seventh column is the aggregate of the third, fourth, fifth and sixth columns, and expresses the substances of the external walls, in which windows are to be placed, including the necessary furrings and finishings, for the exact reception of the front shutters in the usual manner. (6)

T A B L E

TABLE IV.

Classes.	Breadth of windows.		Substance of Sash Frames.		Recefs and Mortar.		Front Shutters.		Bead of Boxing.		Substance of Walls.	
	Feet	Inches.	Inches.	Inches.	Inches.	Inches.	Feet	Inches.	Inches.	Inches.	Feet	Inches.
1	3	10					1	0 $\frac{1}{4}$			1	11 $\frac{3}{4}$
2	3	8					0	11 $\frac{3}{4}$			1	11 $\frac{3}{4}$
3	3	6					0	11 $\frac{1}{4}$			1	10 $\frac{3}{4}$
4	3	4					0	10 $\frac{3}{4}$			1	9
5	3	2					0	10 $\frac{1}{4}$			1	8 $\frac{1}{2}$
6	3	0					0	9 $\frac{3}{4}$			1	8
7	2	10					0	9 $\frac{1}{4}$			1	7 $\frac{1}{2}$

13

EXPLA.

TABLE V.

Classes.	Doorways.		Architraves.		Ovolos or small Mouldings.
	Height .	Breadth.	Single.	Double.	
1	Feet 6 Inches 8	Feet 3 Inches 0	Inches 4	Inches $5\frac{1}{2}$	Inches $2\frac{1}{2}$
2	6 7	2 11	$3\frac{5}{6}$	$5\frac{1}{3}$	$2\frac{1}{3}$
3	6 6	2 10	$3\frac{2}{3}$	$5\frac{1}{6}$	$2\frac{1}{6}$
4	6 5	2 9	$3\frac{1}{2}$	5	2
5	6 4	2 8	$3\frac{1}{3}$	$4\frac{5}{6}$	$1\frac{5}{6}$
6	6 3	2 7	$3\frac{1}{6}$	$4\frac{2}{3}$	$1\frac{2}{3}$
7	6 2	2 6	3	$4\frac{1}{2}$	$1\frac{1}{2}$

EXPLA.

E X P L A N A T I O N

O F T H E

F I F T H T A B L E.

TH E second and third columns of this table, give the clear height and breadth of the internal doorways proper to each class, and the remaining columns determine the breadths of three kinds of mouldings to each doorway.

EXPLA.

E X P L A N A T I O N

O F T H E

S I X T H T A B L E.

THIS table contains proportionable breadths of chimnies to each room, of the dimensions assumed in the first table, which are here repeated to prevent the trouble of referring back.

T A B L E

T A B L E VI.

Clear breadths of the Openings of Chimnies.

1 to 1	6 to 7	5 to 6	4 to 5	3 to 4	2 to 3	1 to 2
18 × 18 Ft. Inch. 3 6	18 × 21 Feet Inches 3 8	18 × 21 $\frac{3}{4}$ Feet Inches 3 8 $\frac{1}{2}$	18 × 22 $\frac{1}{2}$ Feet Inches 3 9	18 × 24 Feet Inches 3 10	18 × 27 Feet Inches 4 0	18 × 30 Ft. Inch. 4 6
17 × 17 Ft. Inch. 3 4	17 × 19 $\frac{5}{6}$ Feet Inches 3 6	17 × 20 $\frac{2}{3}$ Feet Inches 3 6 $\frac{1}{2}$	17 × 21 $\frac{1}{4}$ Feet Inches 3 7	17 × 22 $\frac{2}{3}$ Feet Inches 3 8	17 × 25 $\frac{1}{2}$ Feet Inches 3 10	17 × 34 Ft. Inch. 4 4
16 × 16 Ft. Inch. 3 2	16 × 18 $\frac{2}{3}$ Feet Inches 3 4	16 × 19 $\frac{1}{5}$ Feet Inches 3 4 $\frac{1}{2}$	16 × 20 Feet Inches 3 5	16 × 21 $\frac{1}{3}$ Feet Inches 3 6	16 × 24 Feet Inches 3 8	16 × 32 Ft. Inch. 4 2
15 × 15 Ft. Inch. 3 0	15 × 17 $\frac{1}{2}$ Feet Inches 3 2	15 × 18 Feet Inches 3 2 $\frac{1}{2}$	15 × 18 $\frac{3}{4}$ Feet Inches 3 3	15 × 20 Feet Inches 3 4	15 × 22 $\frac{1}{2}$ Feet Inches 3 6	15 × 30 Ft. Inch. 4 0
14 × 14 Ft. Inch. 2 10	14 × 16 $\frac{1}{3}$ Feet Inches 3 0	14 × 16 $\frac{3}{4}$ Feet Inches 3 0 $\frac{1}{2}$	14 × 17 $\frac{1}{2}$ Feet Inches 3 1	14 × 18 $\frac{2}{3}$ Feet Inches 3 2	14 × 21 Feet Inches 3 4	14 × 28 Ft. Inch. 3 10
13 × 13 Ft. Inch. 2 8	13 × 15 $\frac{1}{4}$ Feet Inches 2 10	13 × 15 $\frac{1}{2}$ Feet Inches 2 10 $\frac{1}{2}$	13 × 16 $\frac{1}{4}$ Feet Inches 2 11	13 × 17 $\frac{1}{3}$ Feet Inches 3 0	13 × 19 $\frac{1}{2}$ Feet Inches 3 2	13 × 26 Ft. inch. 3 8
12 × 12 Ft. Inch. 2 6	12 × 14 Feet Inches 2 8	12 × 14 $\frac{1}{3}$ Feet Inches 2 8 $\frac{1}{2}$	12 × 15 Feet Inches 2 9	12 × 16 Feet inches 2 10	12 × 18 Feet Inches 3 0	12 × 24 Ft. Inch. 3 6

TABLE VII.

Classes.	Substance of Floor finished.		Clear Height of principal Story.		Height from top to top of Floor.		Number of Rifers to principal Story.	Height of Rifers.
	Feet	Inches.	Feet	Inches.	Feet	Inches.		
1	1	3	12	9	14	0	28	6
2	1	2 $\frac{1}{2}$	12	4	13	6 $\frac{1}{2}$	26	6 $\frac{1}{4}$
3	1	2	11	10	13	0	24	6 $\frac{1}{2}$
4	1	1 $\frac{1}{2}$	11	3	12	4 $\frac{1}{2}$	22	6 $\frac{3}{4}$
5	1	1	10	7	11	8	20	7
6	1	0 $\frac{1}{2}$	9	10	10	10 $\frac{1}{2}$	18	7
7	1	0	9	0	10	0	16	7 $\frac{1}{2}$

EXPLA-

E X P L A N A T I O N

O F T H E

S E V E N T H T A B L E.

TH E second column gives the substance of the floor to each class (including boarding and plain cicling) upon a supposition, that the girders have not a greater bearing than the breadth of the principal room : the heads to the remaining columns are sufficiently explanatory of their use,

E X P L A N A T I O N

O F T H E

T A B L E S A, B, C, and D.

HAVING a rooted aversion to every kind of irregularity in building, where a possibility remains of avoiding it, I have, among other defects, very frequently observed an inexcusable negligence in the distribution of piers and windows, and this very often, in the best rooms of pretty expensive houses; even when the architecture of the exterior has been so extremely simple, as to lay no restraint whatsoever on the builder in these respects. To facilitate a regular distribution of these articles, I have designed the schemes contained in the four following tables; in which let there be

G I V E N,

w = the whole breadth of the building in the clear, between the finishings.

p = the substance of dividing walls or partitions (including their finishings) when they are equal.

q = the substance of a wall or chimney, &c. greater than p .

c = the depth of closet, or shaped recess by the chimney, when any is intended.

a = a convenient distance from the center of the aperture (be it door or window) to the side of the hall,

hall, &c. to admit of a proper dress to such aperture,

REQUIRED.

e = end or extreme piers, including half the breadth of window.

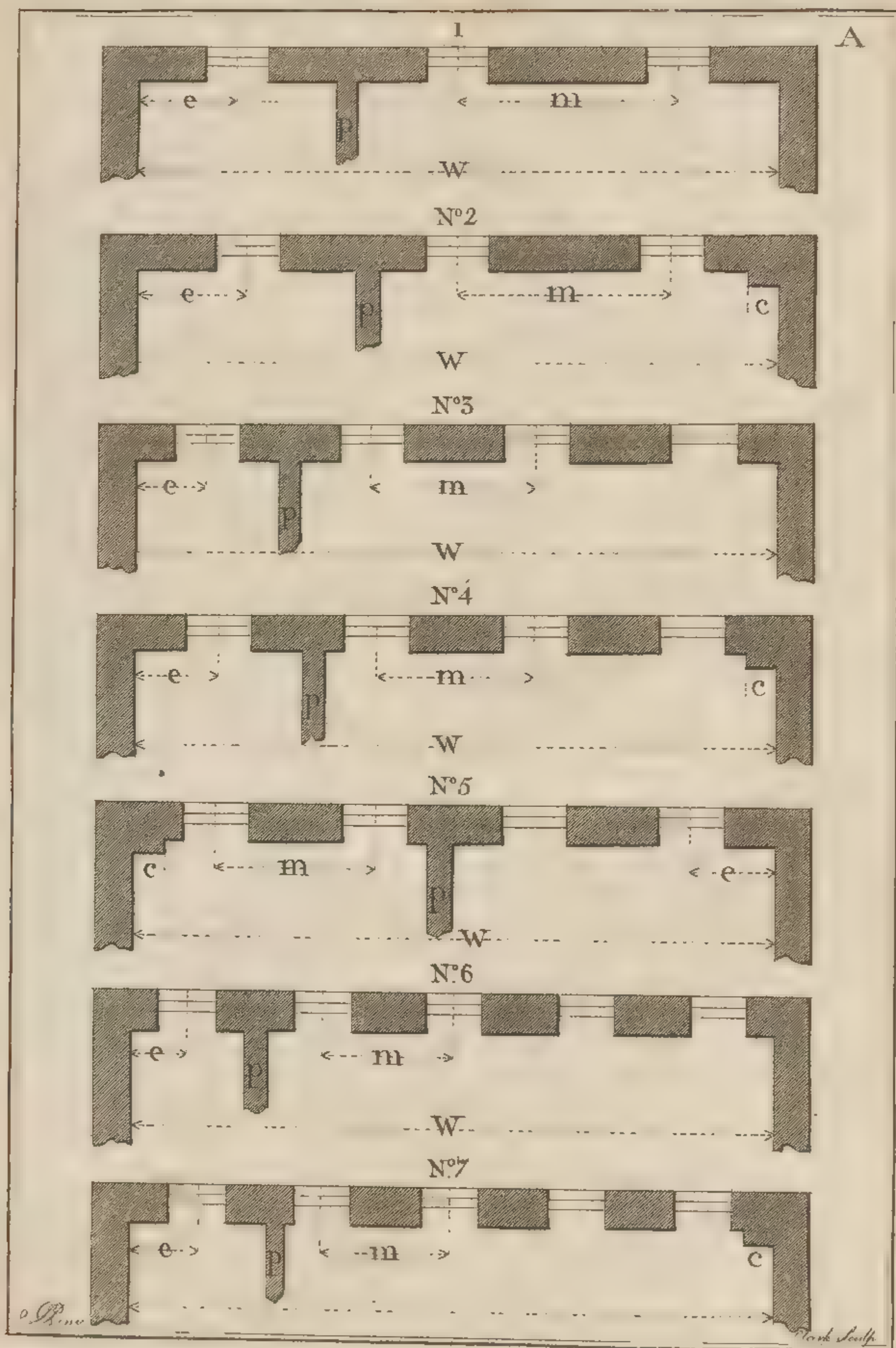
m = distance from center to center of windows, when the intermediate piers are equal.

g = the same for the greater pier, when there are two varieties.

s = the same for the smaller pier.

Then, upon comparing the table A with the table B, and the table C with the table D, respectively, there will appear extremely simple expressions, for the solution of fourteen cases, or varieties; a sufficient number for a work of this small extent.





T A B L E B.

No. I.

$$e = \frac{w-2p}{6} ; \text{ and } m = 2e + p$$

No. II.

$$e = \frac{w-2p+2c}{6} ; \text{ and } m = 2e - c + p$$

No. III.

$$e = \frac{w-3p}{8} ; \text{ and } m = 2e - c + p$$

No. IV. and V.

$$e = \frac{w-3p+3c}{8} ; \text{ and } m = 2e - c + p$$

No. VI.

$$e = \frac{w-4p}{10} ; \text{ and } m = 2e + p.$$

No. VII.

$$e = \frac{w-4p+4c}{10} ; \text{ and } m = 2e - c + p$$

TABLE C.

No. VIII.

$$e = \frac{w-4p}{10}; \text{ and } m = 2e + p.$$

No. IX. and X.

$$e = \frac{w-4p+4c}{10}; \text{ and } m = 2e - c + p.$$

No. XI.

$$e = \frac{w-4a-4p}{6}; \text{ and } m = a + p + e.$$

No. XII.

$$e = \frac{w-4p-4a+2c}{6}; \text{ and } g = c + p + a.$$

and $s = a + p + e - c.$

No. XIII.

$$e = \frac{w-2q-4a-2p}{6}; \text{ and } g = e + q + a,$$

and $s = a + p + e.$

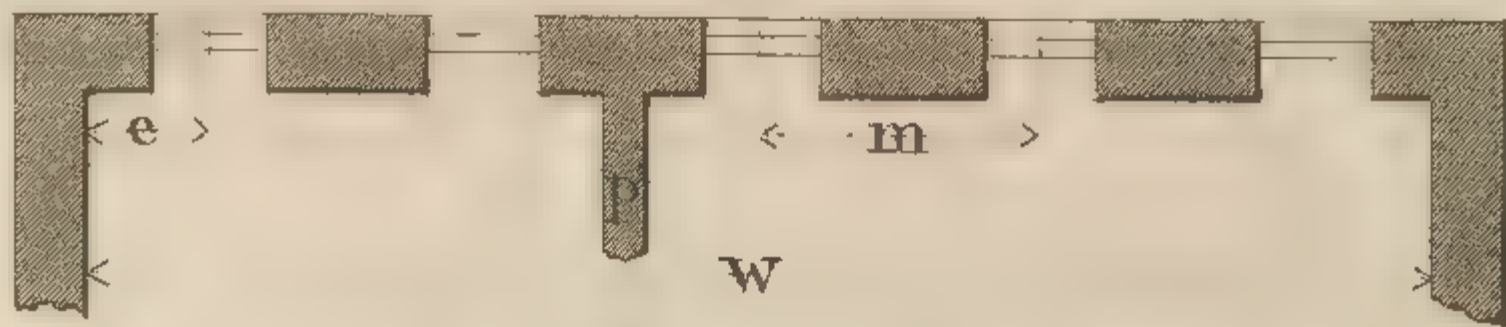
No. XIV.

$$e = \frac{w-2q-4a-2p+2c}{6}; \text{ and } g = e + q + a,$$

and $s = a + p + e - c.$

Nº8

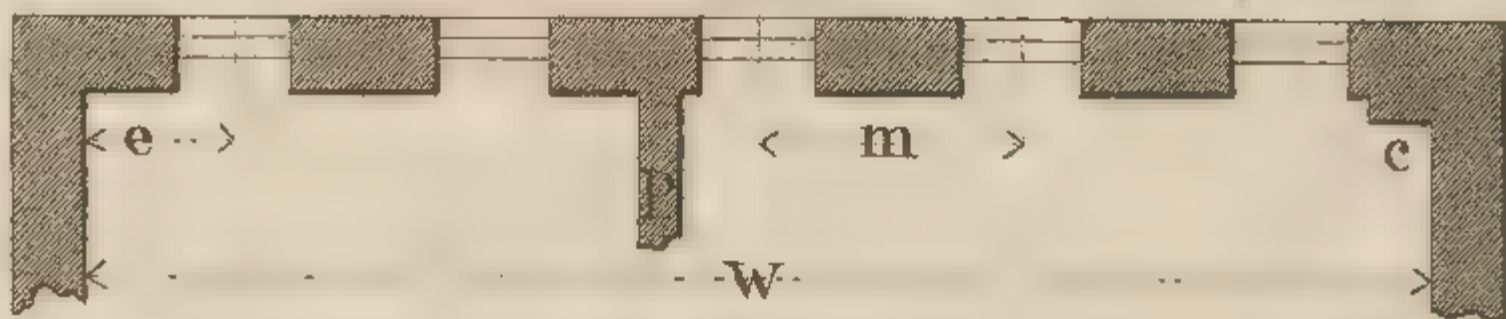
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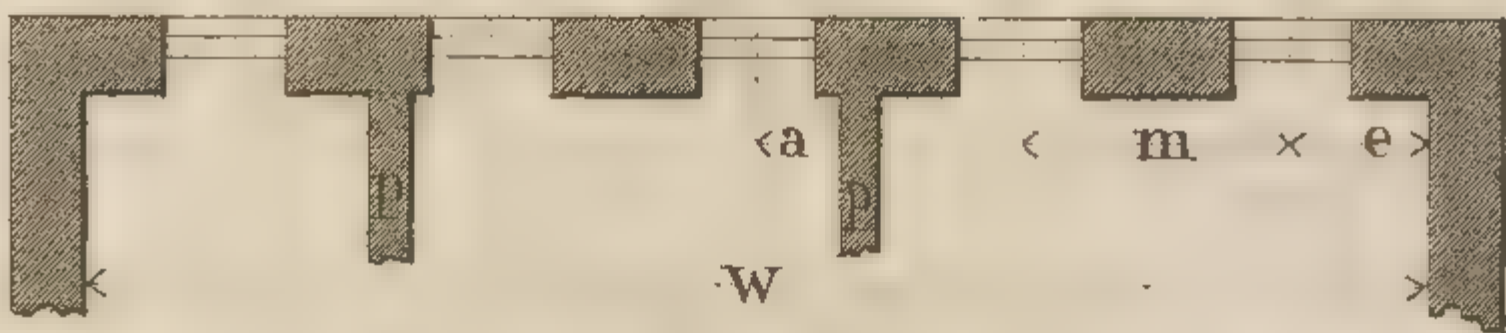
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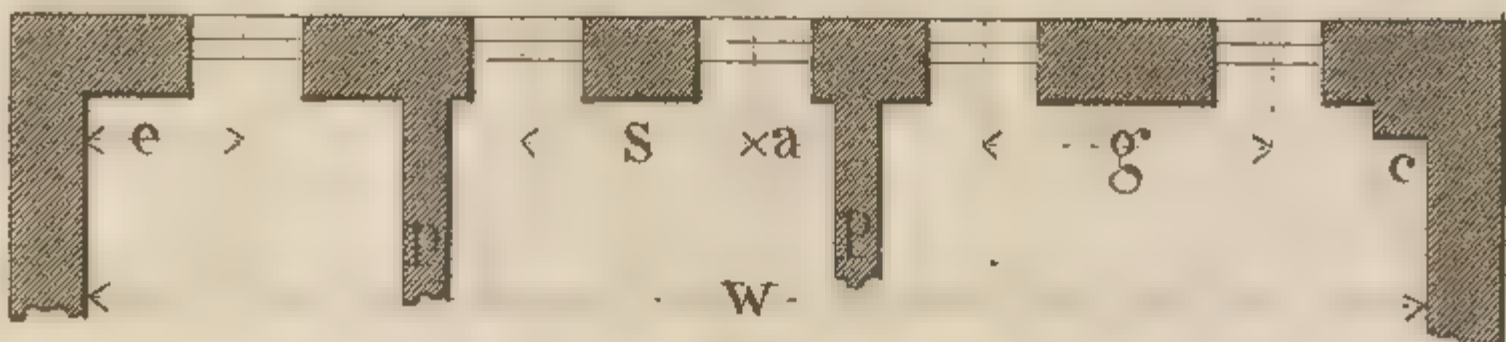
Nº10



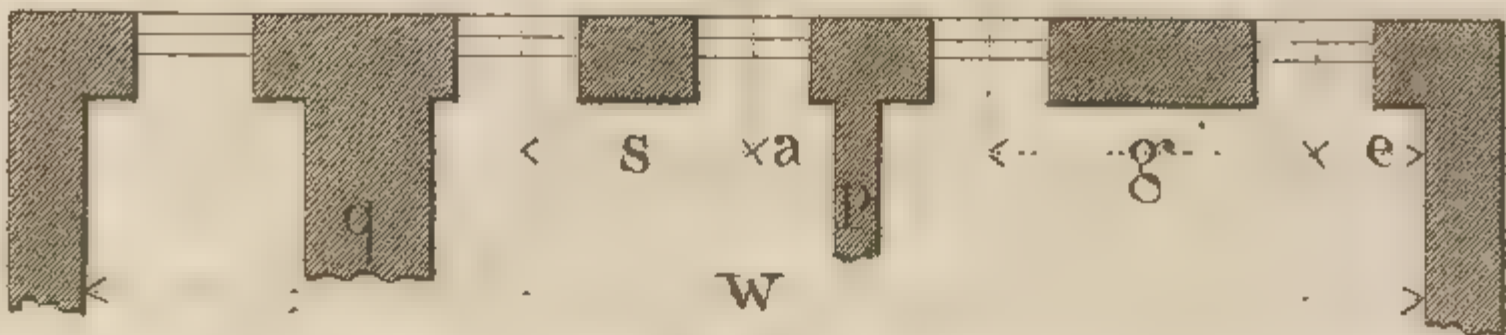
Nº11



Nº12



Nº13

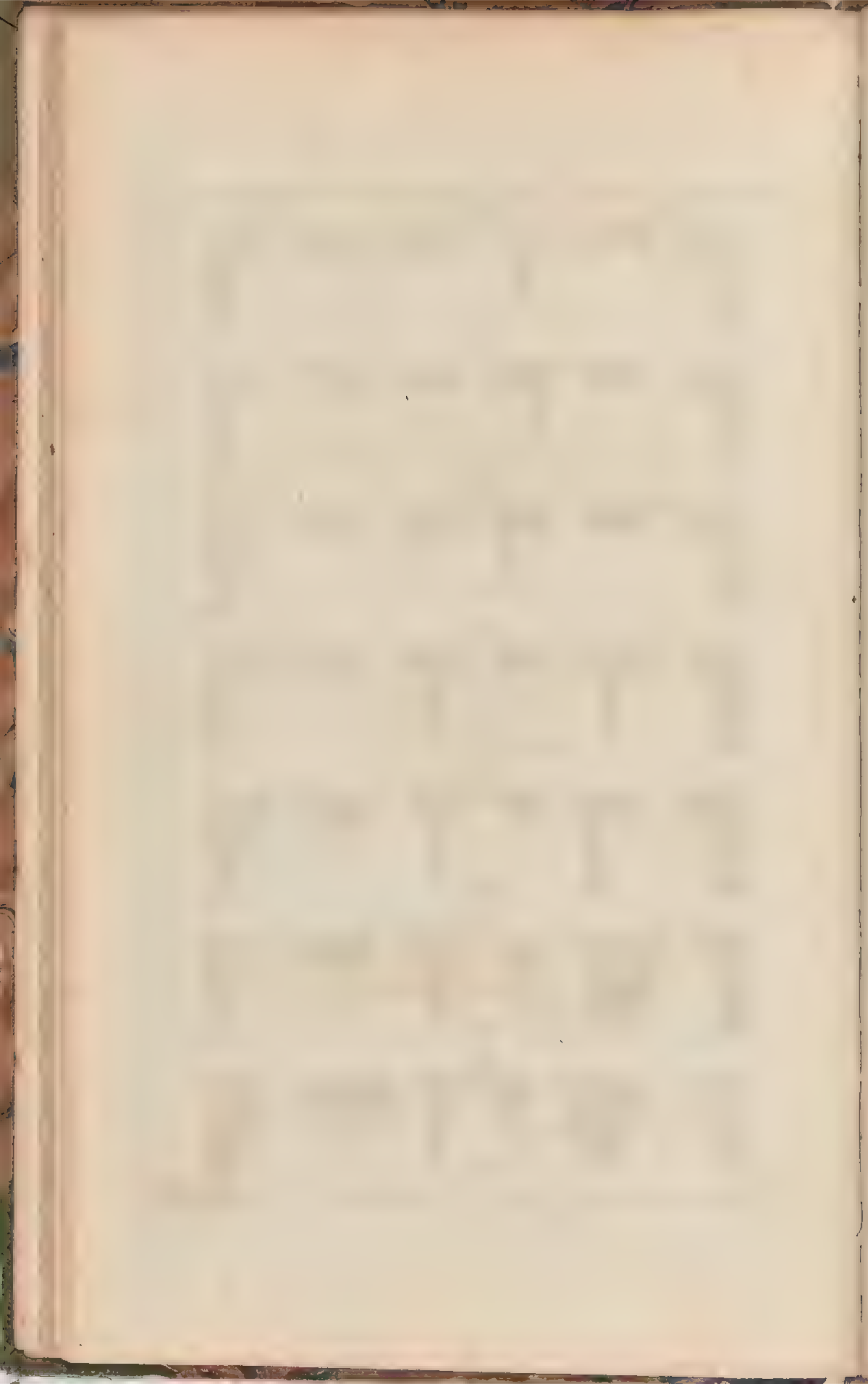


Nº14



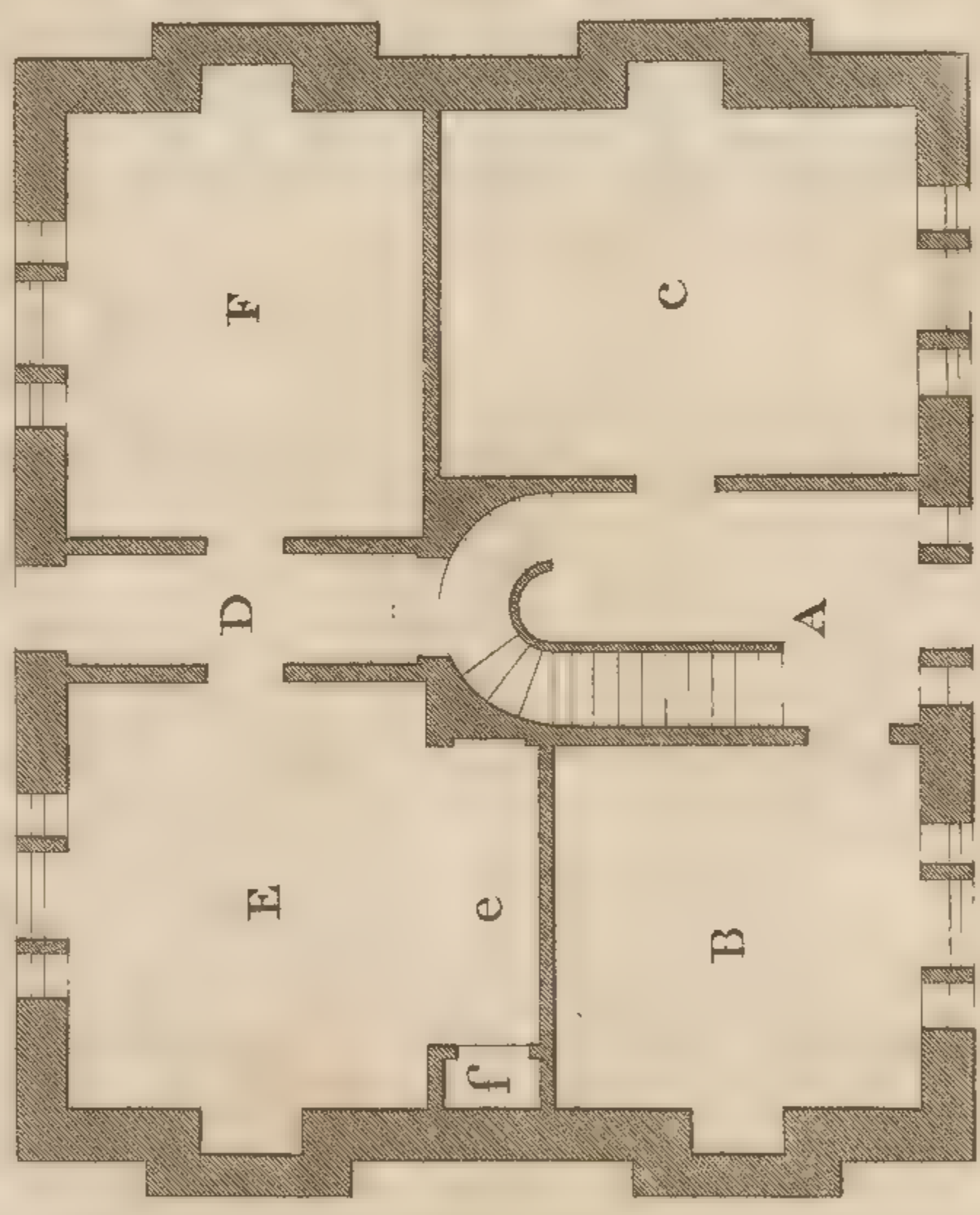
P. inv.

Carte Soultz



P.I

Ground Floor



Clark & Sulp.

H. S.

D. M.

C.7.

PLATE I.

GROUND PLAN of a HOUSE

In the SEVENTH CLASS.

Dimensions in the Clear.(7)

Thirty-two feet six inches in front,
Twenty-eight feet in depth.

SCALE.

Eleven feet in one inch.

REFERENCE.	Lengths.		Breadths	
	Ft. Inch.		Ft. Inch	
A. Hall and staircase,(8)	15	6	by	7 6
B. a room,(9) —	12	0	by	12 0
C. A second room,	15	6	by	12 0
D. Passage to garden, &c.	12	0	by	3 6
E. A third room (includ- ing a recess (e) 10 feet by 3 feet 6 inches, (10) }	15	6	by	14 0
f. A closet, in ditto(11)	3	0	by	1 6
F. A fourth room,	14	0	by	12 0

P L A T E II.

CHAMBER PLAN of the HOUSE in Plate I.

In the SEVENTH CLASS.

Dimensions in the Clear.

Thirty-two feet six inches in length.

Twenty-eight feet in depth.

S C A L E.

Eleven feet in one inch,

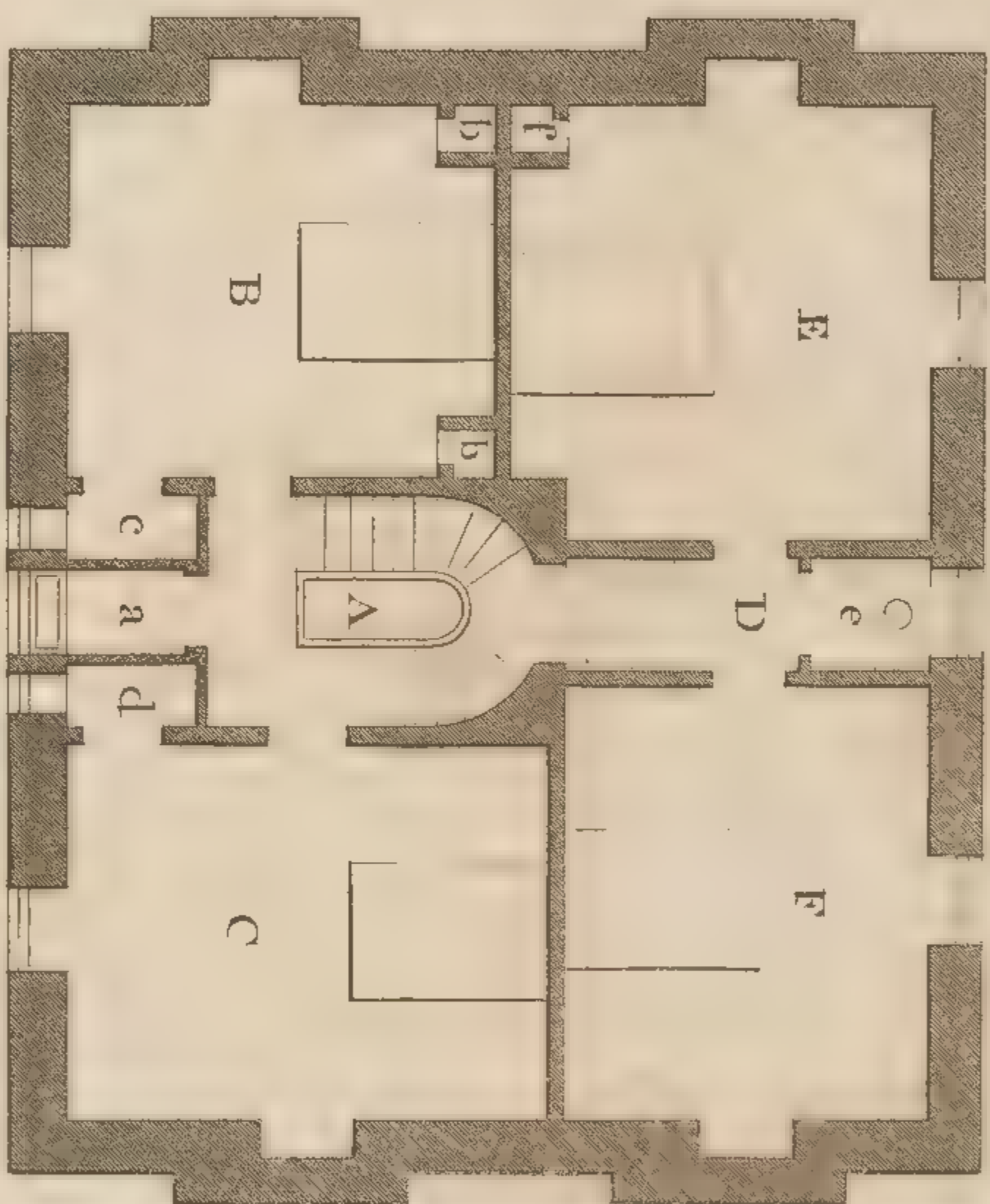
REFERENCE.	Lengths.		Breadths.	
	Ft.	Inch.	Ft.	Inch.
A. Staircase,	11	0	by	7 6
a. Recess for light, &c. } (arched in front)	4	6	by	2 0
B. Chamber (including an alcove of 8 feet by 1-foot 6 inches,	13	6	by	12 0
b b. Two closets in ditto, each	1	6	by	1 0
c. A light closet in ditto enclosed with two-inch partitions,	4	4	by	2 2
C. A second chamber,	15	6	by	12 0
d. A light closet in ditto, inclosed with two-inch partitions,	4	4	by	2 2
D. Passage with part of the staircase therein,	7	6	by	3 6
e. Water closet, enclosed with two-inch partitions,	4	4	by	3 6
E. A third chamber (in- cluding an alcove of 10 feet by 2 feet)	14	0	by	14 0
f. A small closet therein,	1	6	by	1 6
F. A fourth chamber,	14	0	by	12 0

P L A T E

C.V.

One Story House

P.H.



H. W.

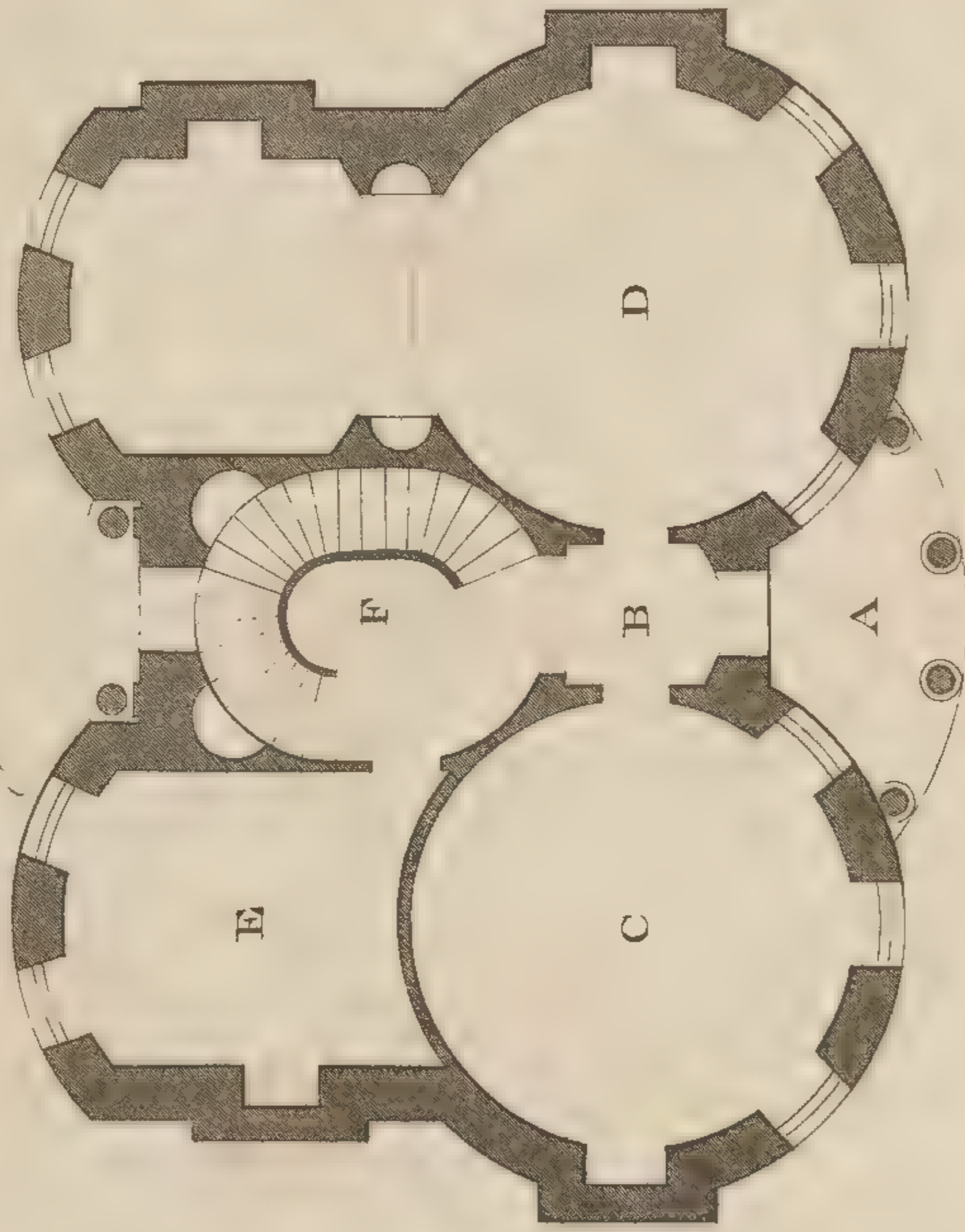
H. W.

Clark & Co.

C.5.

Ground Floor

P.III.



W. L. L.

12. Sc.

Clark & Foulger.

PLATE III.

GROUND PLAN of HOUSE

In the THIRD CLASS.

Dimensions in the Clear.

Forty-three feet greatest extent of front.

Thirty-two feet six inches greatest depth.

Radius of bows in rear, 9 feet six inches.

SCALE.

Twelve feet in one inch.

REFERENCE.	Lengths.		Breadths.	
	Ft.	Inch.	Ft.	Inch.
A. Portico				
B. Vestibule,	6	6	by	6 0
C. A room, (12)	18	6	by	18 0
D. Another room, (13)	32	6	by	18 0 and 12 0
E. A third room,	14	0	by	12 0
F. Hall and staircase.	15	0	by	12 0

P L A T E IV.

CHAMBER PLAN of the HOUSE in Plate III.
In the THIRD CLASS.

Dimensions in the clear.

Forty-three feet, greatest extent of front.

Thirty-two feet six inches, greatest depth.

Radius of bows in rear, nine feet six inches.

S C A L E.

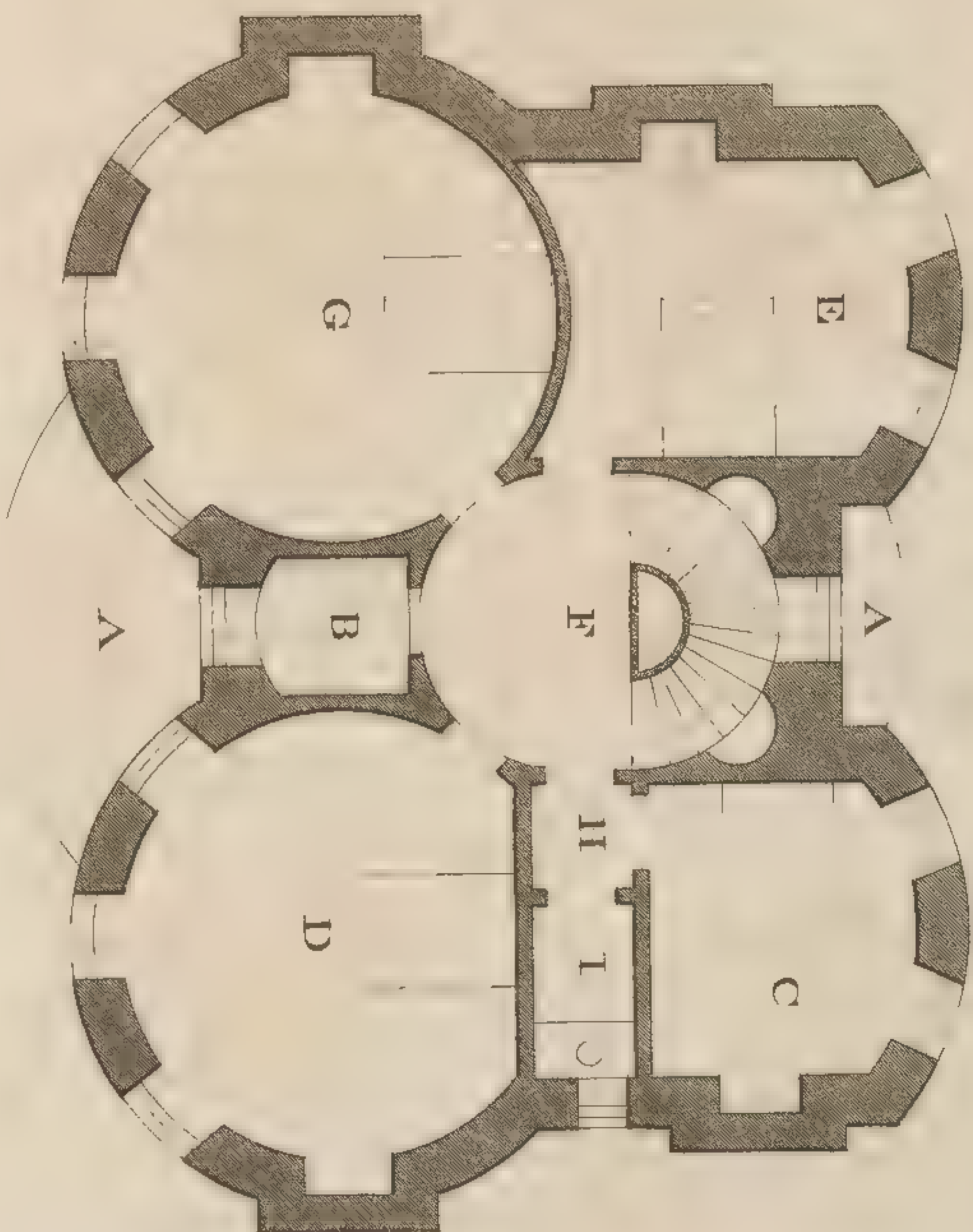
Twelve feet in one inch.

REFERENCE.	Lengths.		Breadths.	
	Ft. Inch		Ft. Inch.	
A A. Balconies, &c.				
B. Light closet,	6	6	by	6 0
C. Chamber,	18	0	by	18 0
D. A second chamber,	18	0	by	16 0
E. A third chamber,	14	0	by	12 0
F. Staircase,	15	0	by	12 0
G. A fourth chamber,	12	0	by	11 0
H. Passage,	4	6	by	4 6
I. Water closet.	7	0	by	4 6

C.5.

One of 12. stairs

P.IV



W. H. W. W.

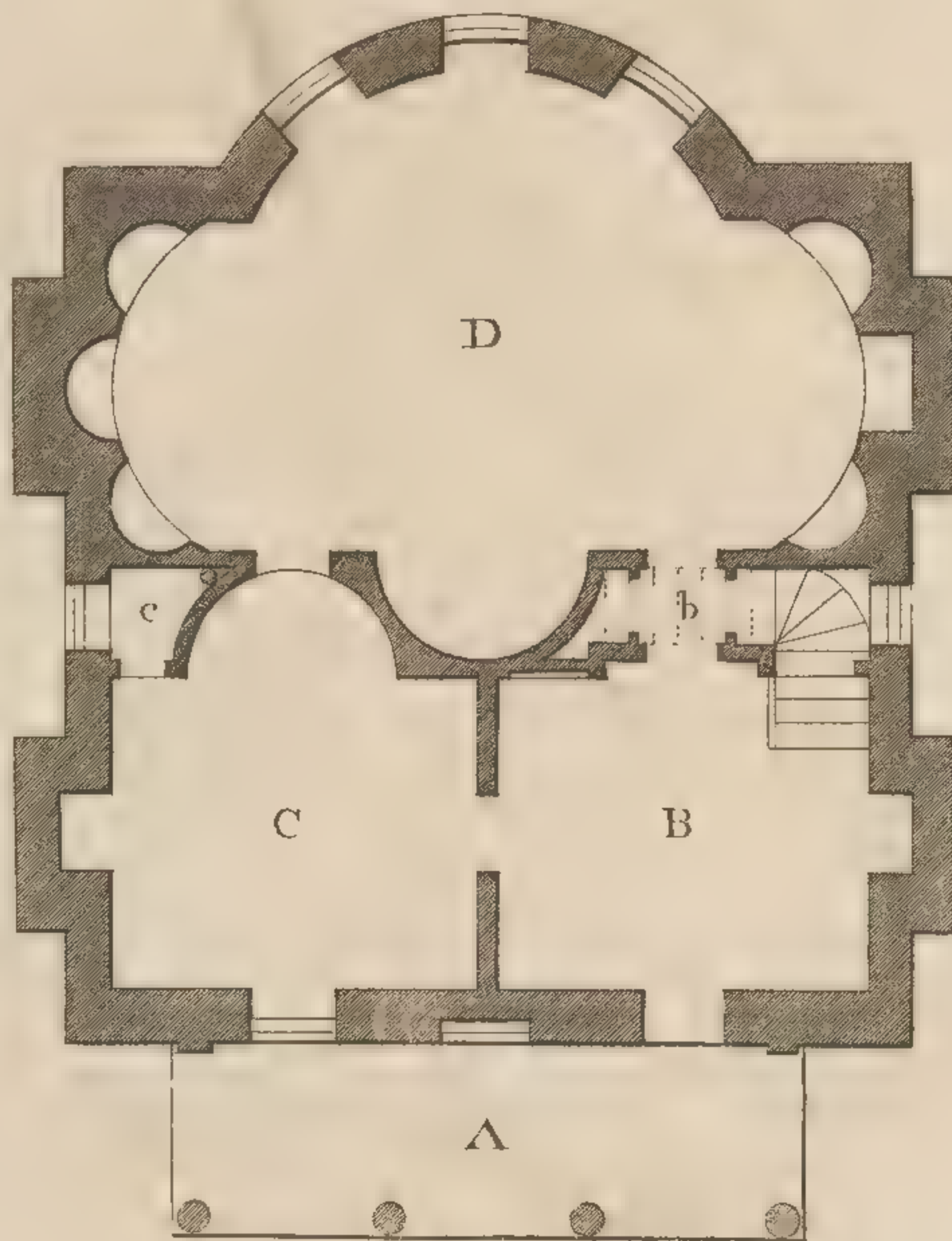
12. c. 16.

W. H. W. W.

C. 7

P. V.

Ground Floor



10. & Sc.

J. P. M.

Clark & Son

PLATE V.

GROUND PLAN of a HOUSE,

In the SEVENTH CLASS.

Dimensions in the Clear.

Twenty-four feet six inches in front.

Twenty-four feet six inches in depth, exclusive of the bow, &c.

SCALE.

Ten feet in one inch.

REFERENCE.

Lengths. Breadths.
Ft. Inch. Ft. Inch.

A. Portico. (14)

B. Hall (including the arched recess of 5 feet by 6 inches, } 12 0 by 10 6

b. Passage (on the left hand whereof is a small closet, and on the right the way to the basement) } 3 0 by 3 0

c. Another room (including a semicircular recess of 7 feet by 3 feet 6 inches) } 13 6 by 12 0

c. A light closet in this room, 3 0 by 2 6

D. A third room (including the bow of 15 feet by 5 feet, and the recess opposite thereto of 7 feet by 3 feet 6 inches, and the curved terminations at the ends, each 10 feet 6 inches by 3 feet 3 inches,) } 24 6 by 19 0

PLATE

PLATE VI.

CHAMBER PLAN of the HOUSE, in Plate V.
In the SEVENTH CLASS.

Dimensions in the Clear.

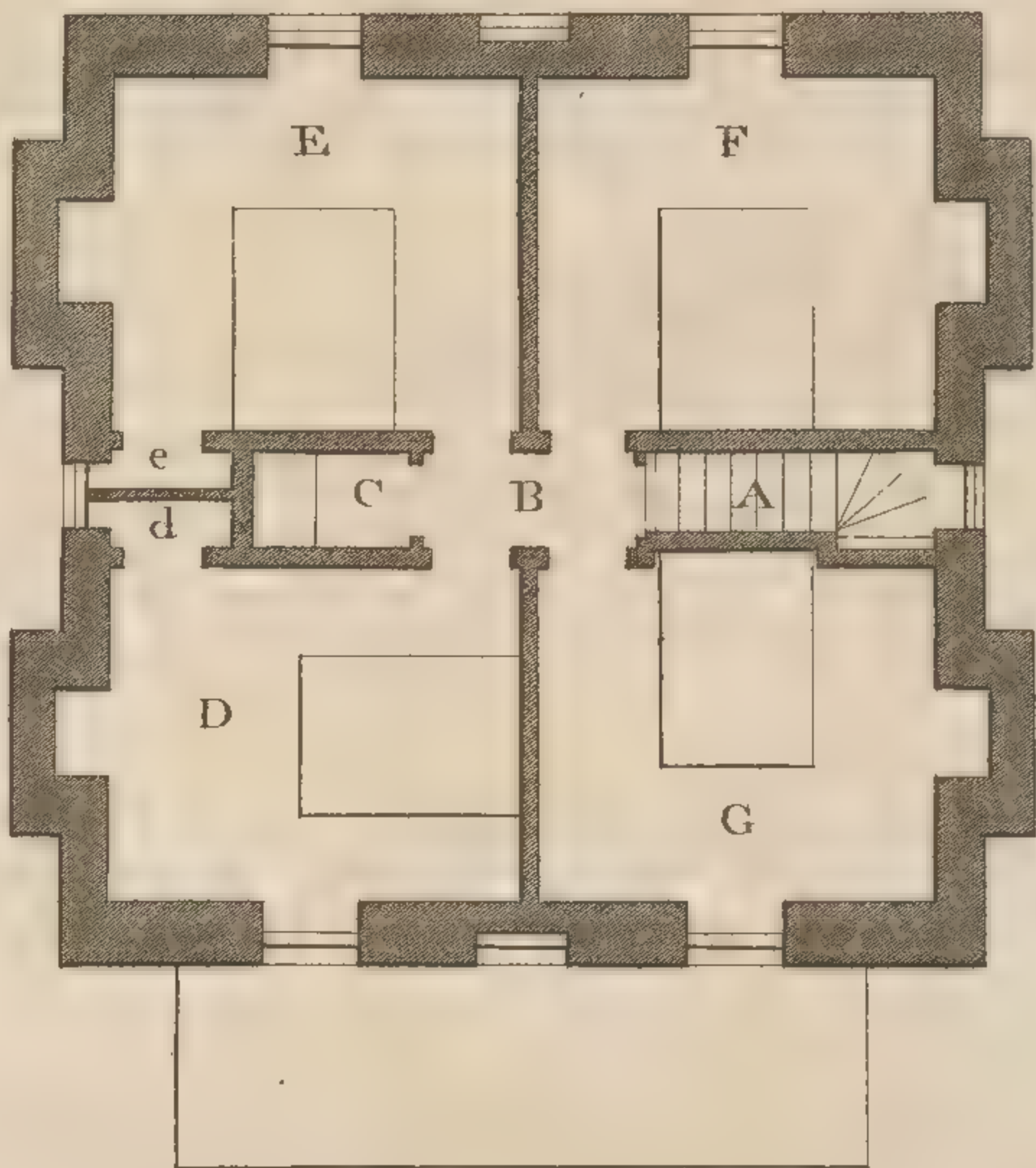
Twenty-four feet six inches square.

SCALE.

Ten feet in one inch.

REFERENCE	Lengths.		Breadths.	
	Ft. Inch.		Ft. Inch.	
A. Staircase, 2 feet 6 inches wide				
B. Passage, (15)	6	6	by 3	0
C. Water closet (16)	4	6	by 3	0
D. A chamber,	12	0	by 10	0
d. Light closet in ditto,	3	10	by 1	5
E. A second chamber	12	0	by 10	6
e. Light closet in ditto,	3	10	by 1	5
F. A third chamber,	12	0	by 10	6
G. A fourth chamber, (in- cluding arched recesses of five feet, by six inches)	12	0	by 10	6

One P.^r Hairs



10. Sc.

P. inv.

Clark's Sculp.

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P L A T E VIII.

CHAMBER PLAN of the HOUSE in Plate VII.

In the THIRD and SIXTH and CLASSES.

Dimensions in the Clear.

Forty-three feet in front.

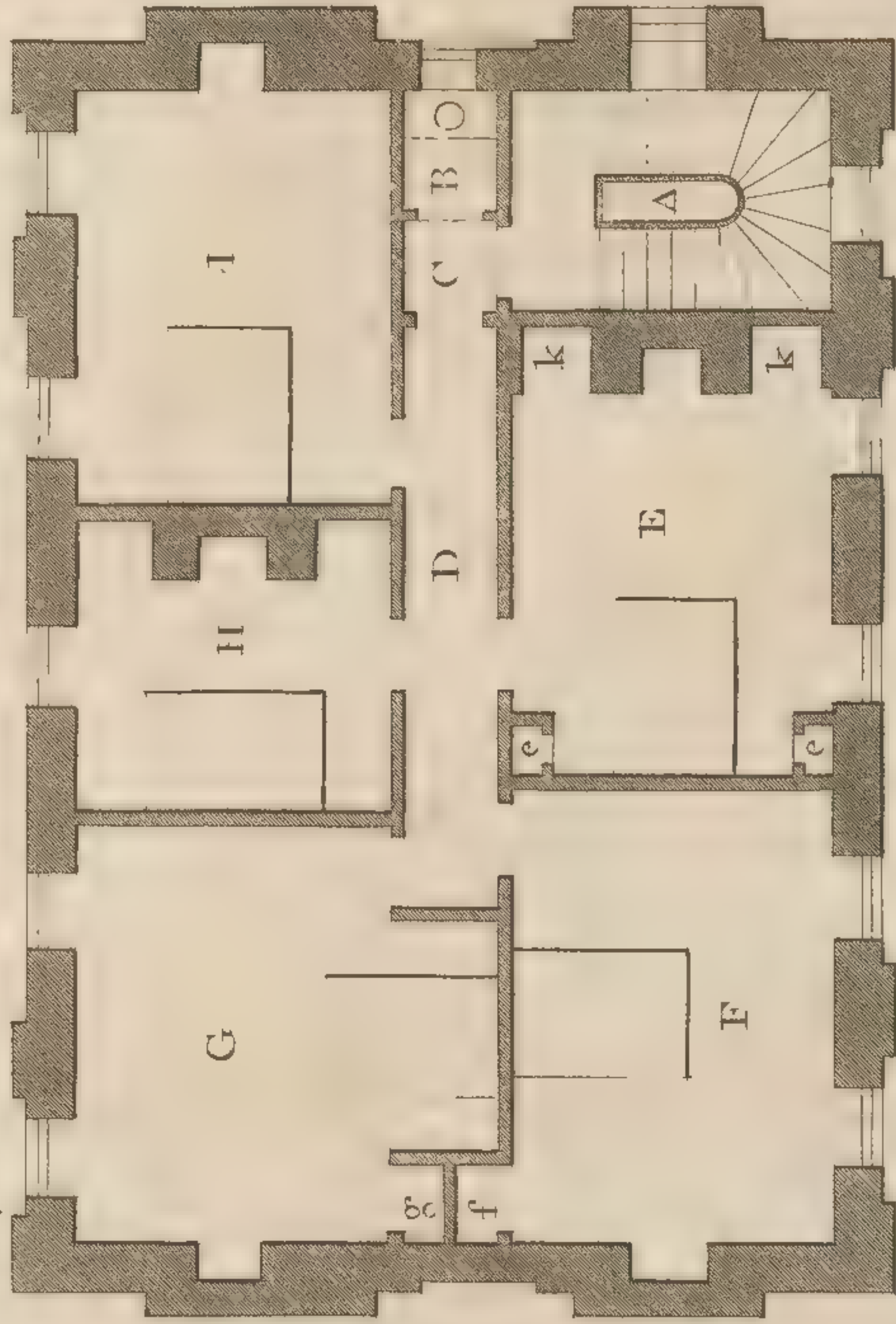
Twenty-eight feet six inches in depth.

SCALE.

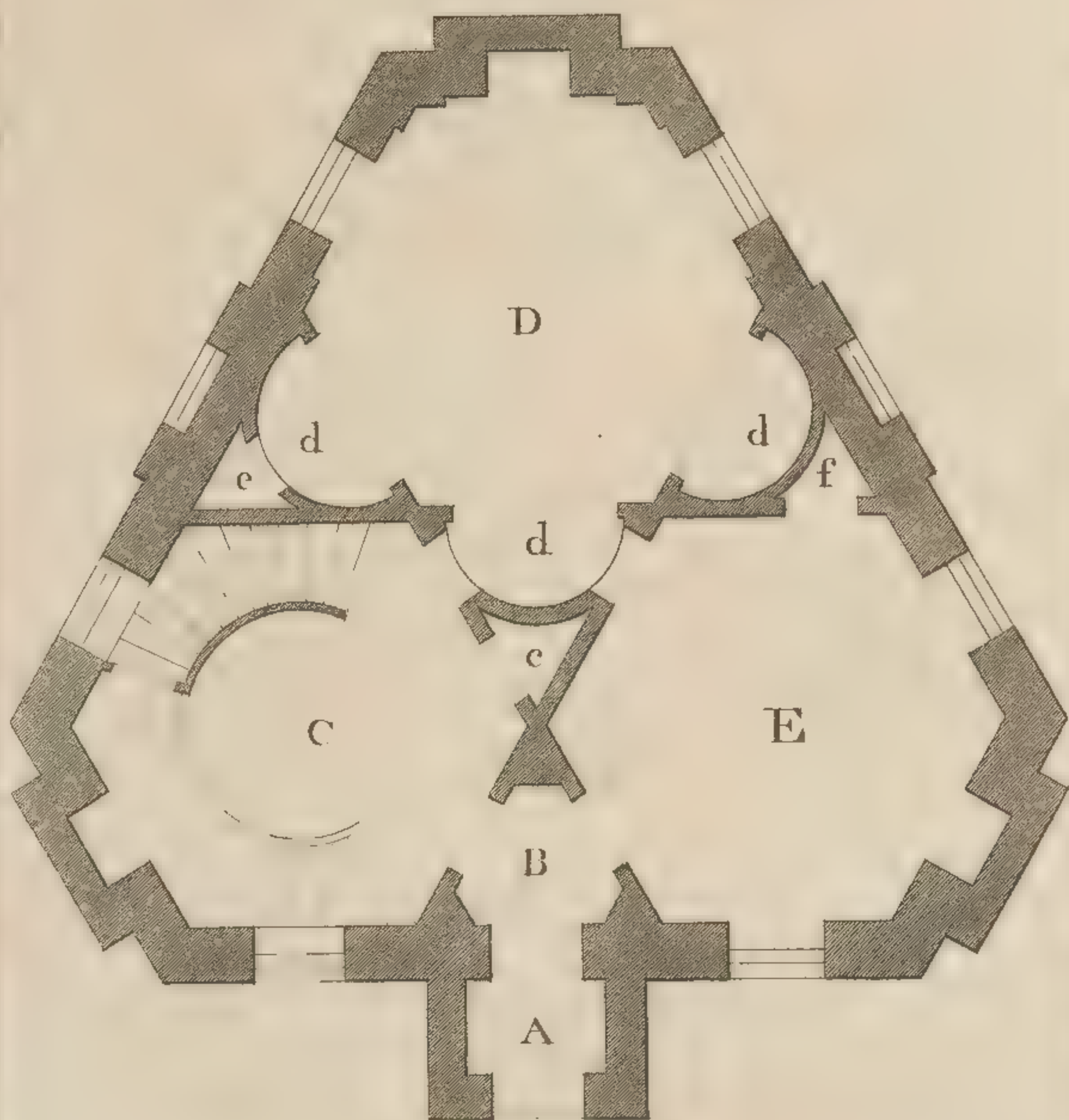
Eleven feet in one Inch.

REFERENCE.	Lengths.		Breadths.	
	Ft.	Inch.	Ft.	Inch.
A. Staircase,	12	0	by	8 4
B. Water closet,	4	8	by	3 6
C. Passage,	3	6	by	3 6
D. Ditto,	21	8	by	3 6
E. Chamber (including alcove of nine feet by two feet 4 Inches,)	14	4	by	12 0
ee. Two closets, each	1	10	by	1 0
kk. Two recesses by chimney, each,	2	9	by	2 4
F. A second chamber,	17	0	by	12 0
f. Closet in ditto,	3	0	by	1 8
G. A third chamber (including alcove of 8 feet 6 inches by 4 feet,)	16	0	by	15 6
g. Closet in ditto,	3	0	by	1 8
H. A fourth chamber,	12	0	by	11 0
I. A fifth chamber,	15	6	by	12 0

PLATE





Ground Floor*g. Sc.**P. Linn.**Clark Sculp.*

P L A T E IX.

GROUND PLAN of a HOUSE. (19)

In the SEVENTH CLASS.

Dimensions in the Clear.

Twenty-six feet six inches from any side to its opposite end.

SCALE.

Nine feet in one inch.

REFERENCE.	Lengths. Breadths	
	Feet Inch.	Feet Inch.
A. Porch		
B. Vestibule		
C. Hall and Staircase	— 13 0	by 13 0
c. A small closet in ditto	16 6	by 15 0
D. Best Room (including the three semicircular recesses d.d.d. each about 6 feet by three feet 6 inches and a small closet e) about		
E. A third Room		
f. A small Closet in ditto		
	— 13 0	by 13 0

P L A T E X.

CHAMBER PLAN of the HOUSE in Plate IX.

In the SEVENTH CLASS. (20)

Dimensions in the Clear.

Twenty-six Feet six inches from any side to the end opposite thereto.

SCALE.

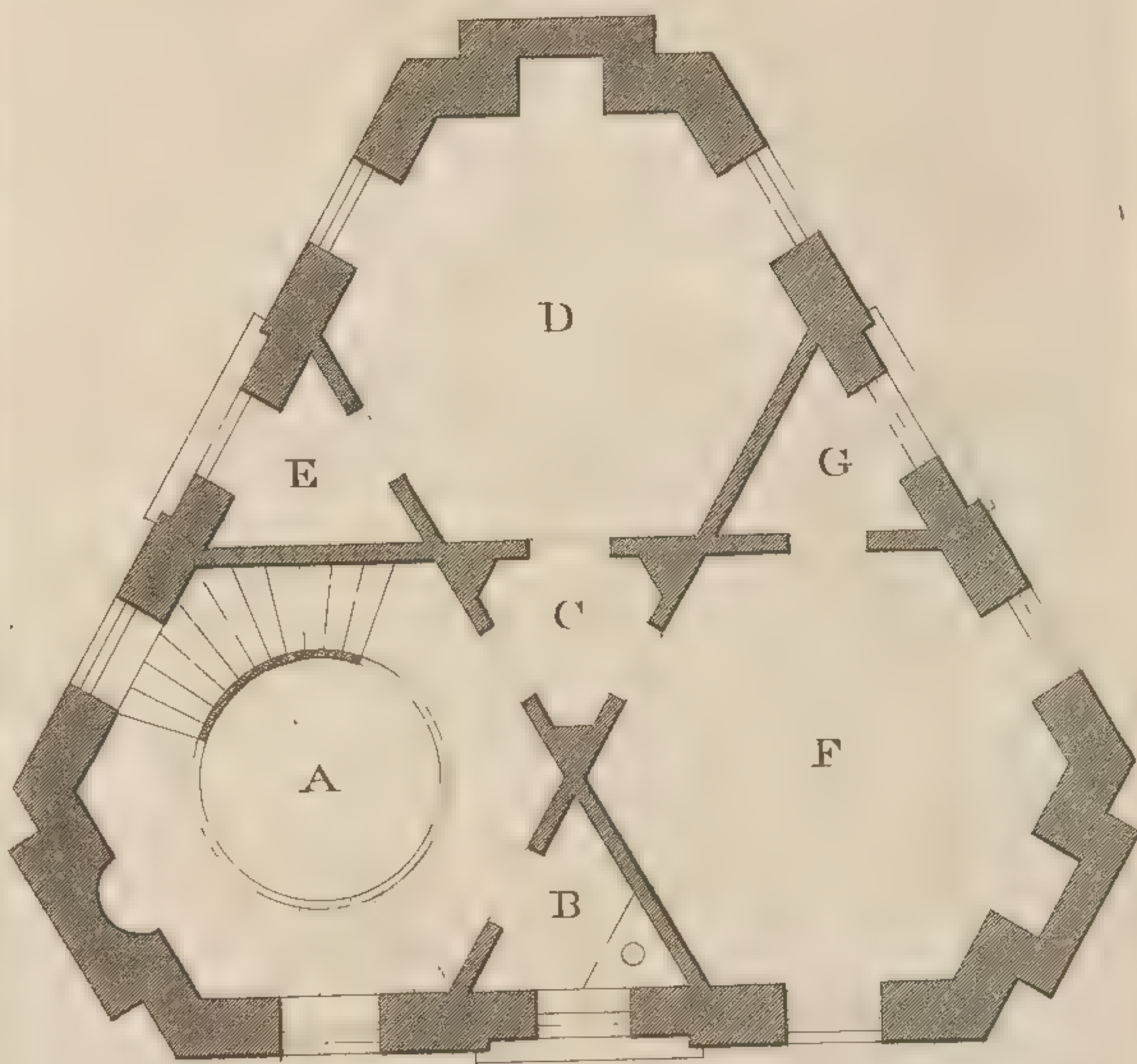
Nine feet in one inch.

REFERENCE.	Lengths.		Breaths.	
	Ft.	Inch.	Ft.	Inch.
A. Staircase —	13	0	by 13	0
B. Water Closet				
C. Passage				
D. A Room — —	13	0	by 13	0
E. A Light closet to ditto				
F. A second room —	13	0	by 13	0
G. A Light closet to ditto				

C. 7.

P X.

One of the Hains



g. Sc.

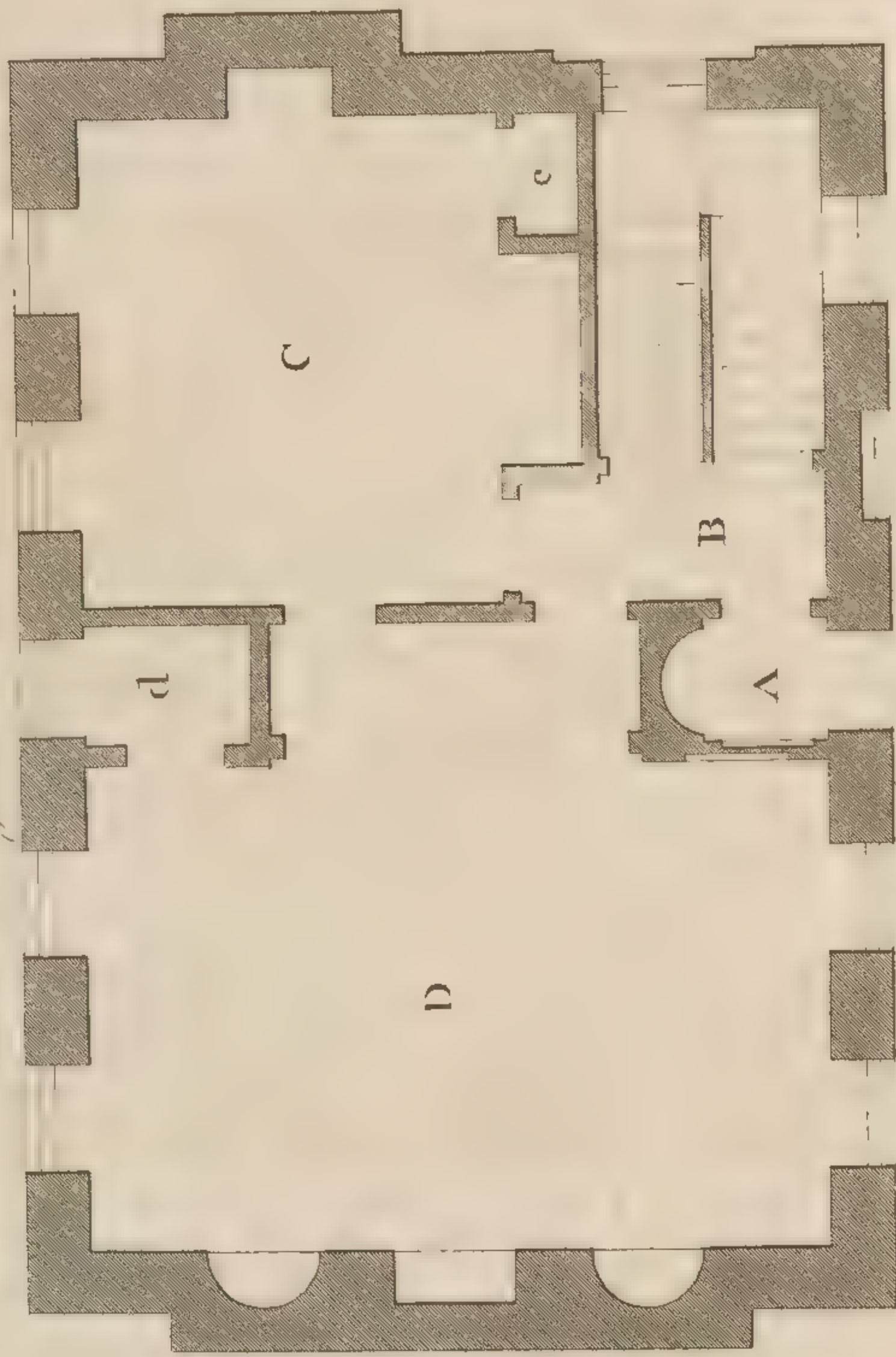
W. Penn.

Clark's. Sculp.



P.XI.

Ground Floor



Clark & Sulpis.

S. & S.

D. D.

C. S.

P L A T E X I.

GROUND PLAN of a HOUSE.

In the FIFTH CLASS. (21)

Dimensions in the Clear.

Thirty-two feet six inches in front.

Twenty-one feet six inches in depth.

SCALE.

Eight feet in one inch.

R E F E R E N C E.	Lengths.		Breadths.	
	Ft. Inch.		Ft. Inch.	
A. A Vestibule —	5	0	by 3	6
B. Staircase —	14	0	by 6	6
C. Room, including a recess of six feet by two feet six inches	14	6	by 14	0
c. Closet in ditto room				
D. Best, room including the recess of ten feet six inches by four feet (22)	21	6	by 18	0
d. Light closet in ditto room				
	5	0	by 3	6

PLATE XII.

CHAMBER PLAN of the HOUSE in Plate XI.

In the FIFTH CLASS.

Dimensions in the Clear.

Thirty-two feet six inches in front.

Twenty-one feet six inches in depth.

SCALE.

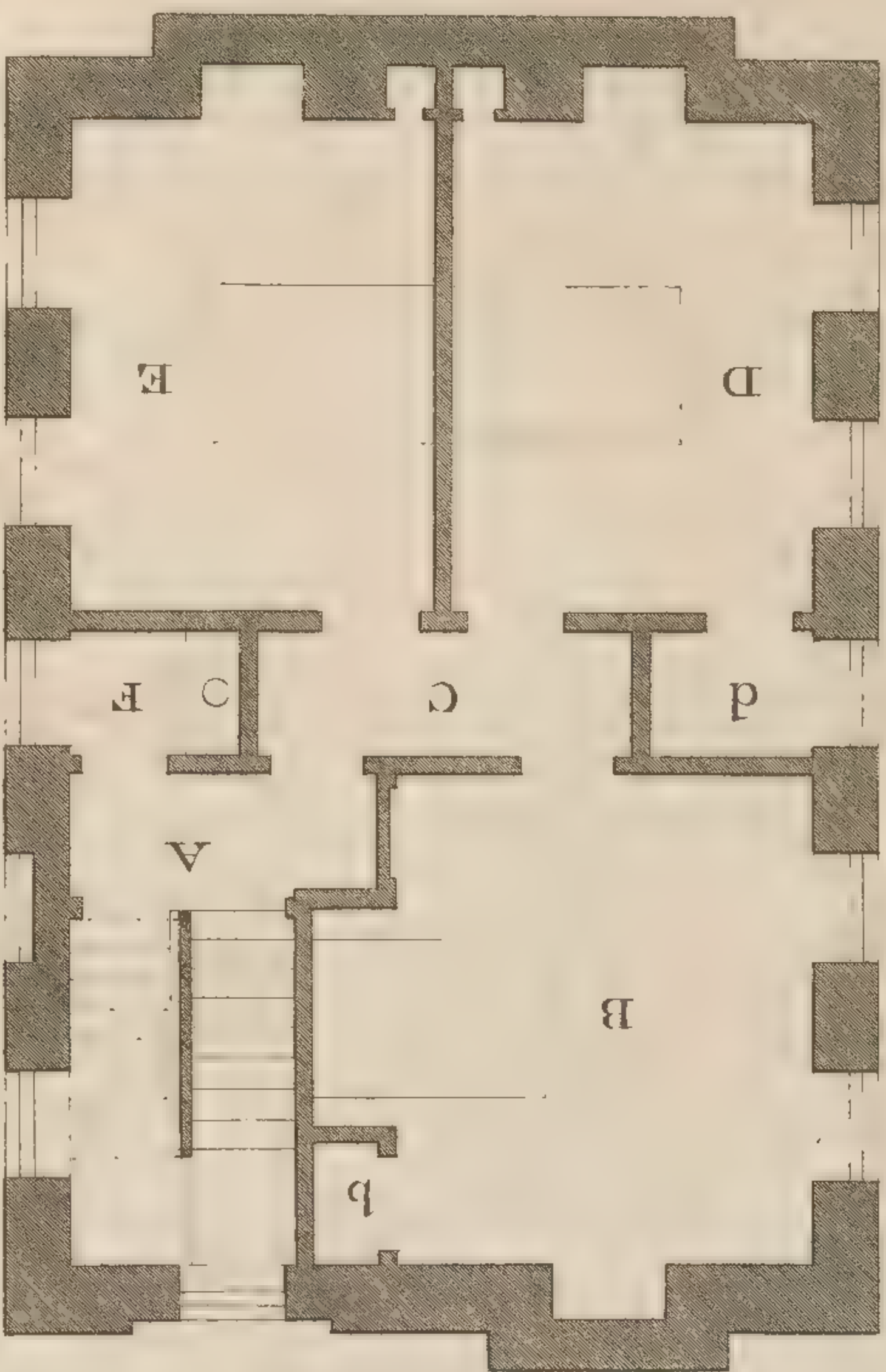
Eight feet in one inch.

REFERENCE:		Lengths.		Breaths.	
		Ft.	Inch.	Ft.	Inch.
A. Staircase	—	14	0	by	6 6
B. Chamber	—	14	6	by	14 0
b. Closet in ditto	—	3	6	by	2 0
C. Passage	—	10	6	by	3 6
D. A second chamber		14	0	by	10 6
d. Light closet in ditto		5	0	by	3 6
E. A third chamber		14	0	by	10 6
F. Water closet	—	5	0	by	3 6

C. 5.

One of the Stairs

P. XII



O. H. W.

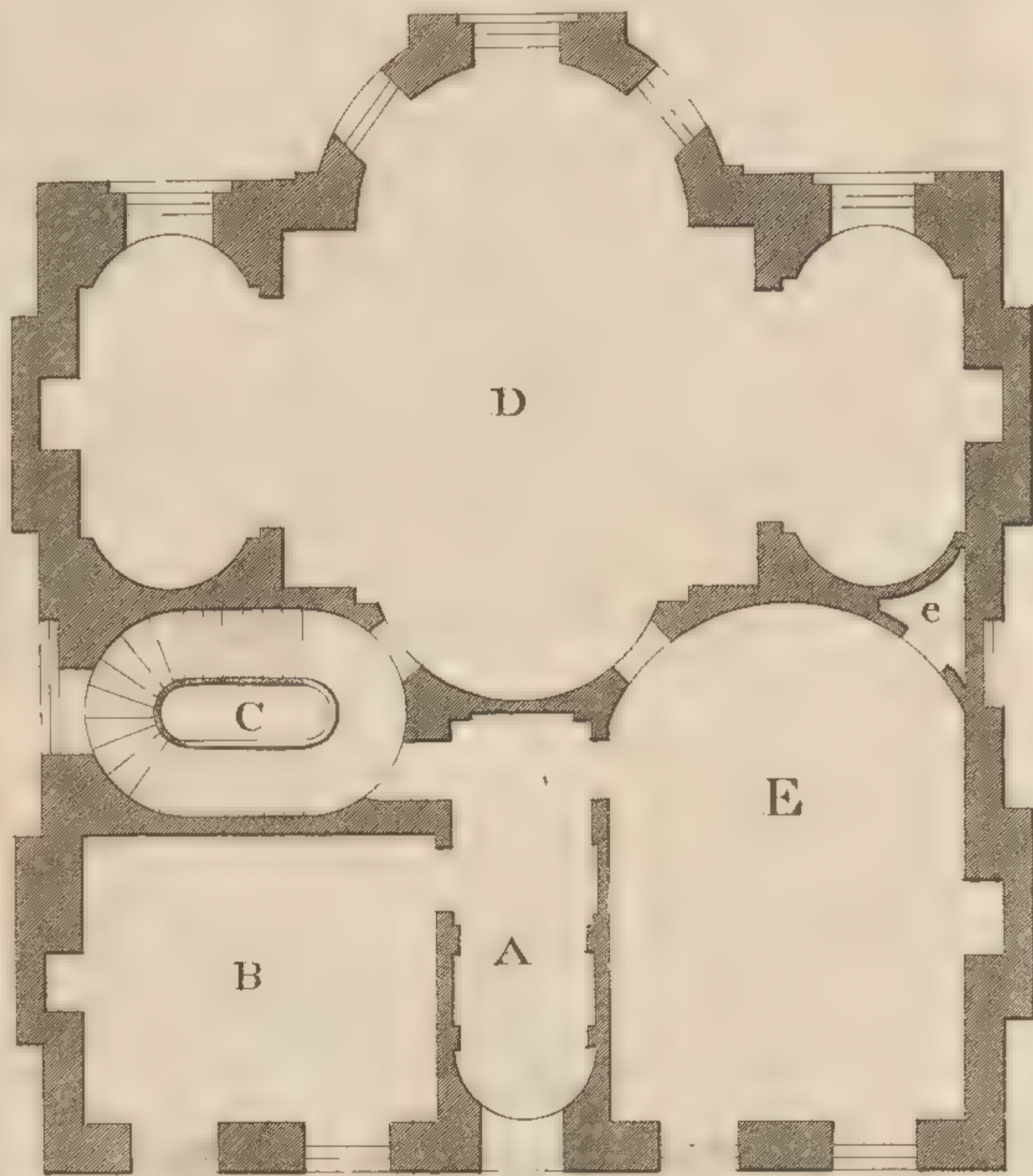
S. H.

Clark & Smith

C. 4.

P. XIII.

Ground Floor



12. Sc

D. P. inv.

Clark & Sculp.

PLATE XIII.

GROUND PLAN of a HOUSE

In the FOURTH CLASS.

Demensions in the Clear.

Thirty-seven feet in front.

And thirty-seven feet deep exclusive of the bow

SCALE.

Twelve feet in one inch.

REFERENCE	Lengths.		Breadths.	
	Ft. Inch.		Ft. Inch.	
A. Vestibule (23)	17	0	by	6 0
B. A room —	15	0	by	12 0
C. Staircase —	13	7	by	9 0
* D. A room (including a bow of 14 feet by 7 feet, and a recess oppo- site thereto of 14 feet by 4 feet nine inches)	37		by	26 9
E. A third room —				
e. A small closet in ditto (24)	21	6	by	15 0

- * The square part of this room is 20 by 15 feet, and the parts at each end 15 by 7 feet 8 inches each between wall and pilaster, and the pilasters are ten inches wide.

P L A T E X I V .

CHAMBER PLAN of the HOUSE, in Plate XIII.

In the FOURTH CLASS.

Dimensions in the Clear.

Thirty-seven feet square.

S C A L E .

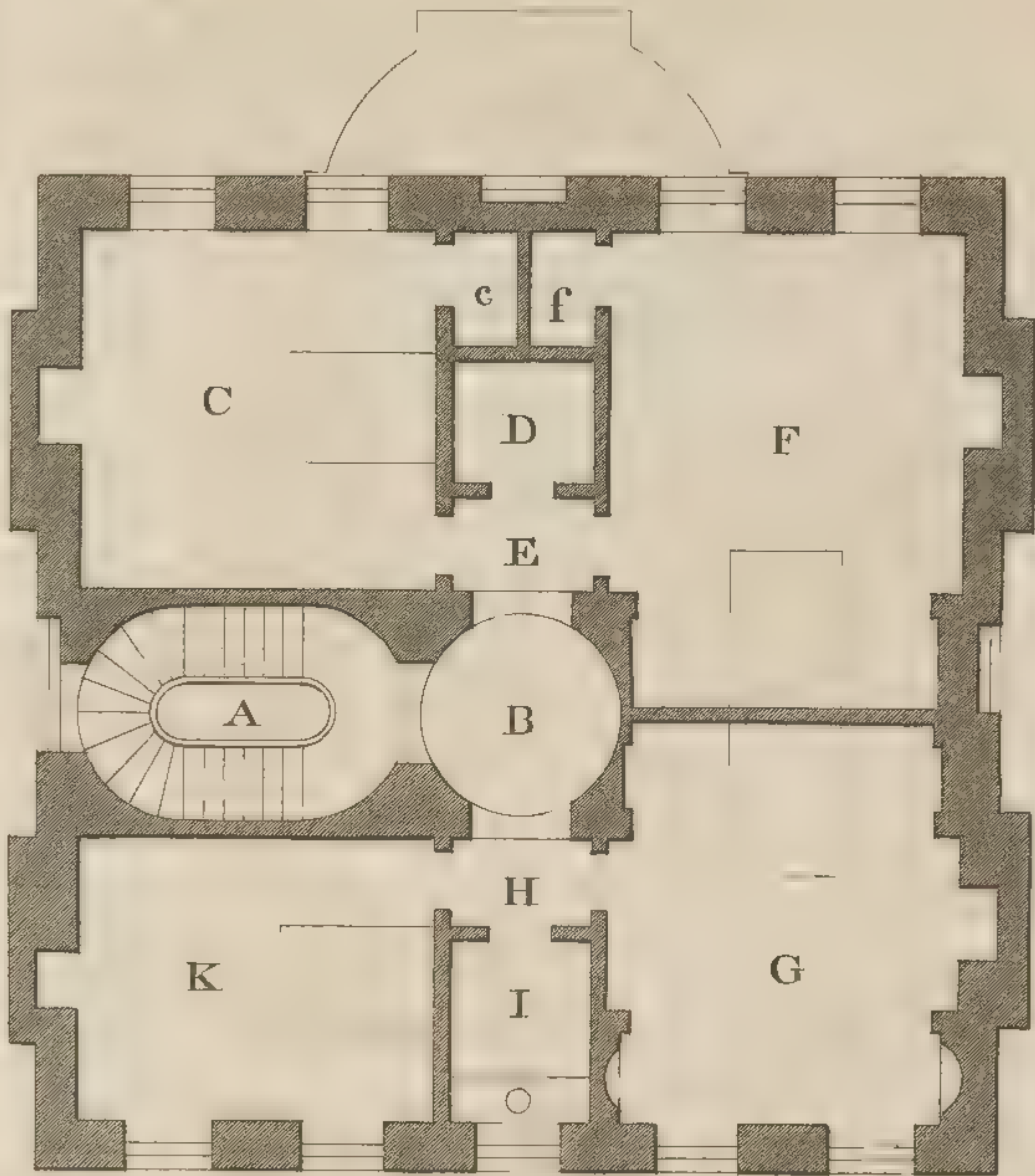
Twelve feet in one inch.

REFERENCE.		Lengths.		Breadths.	
		Ft.	Inch.	Ft.	Inch.
A. Staircase	—	13	7	by	9 0
B. Lobby	—	8	10	by	8 10
C. Room	—	15	0	by	15 0
c. A closet in ditto	—	5	0	by	2 9
D. Closet in passage		6	0	by	5 3
E. Passage	—	6	0	by	3 9
F. A second room	—	19	9	by	15 0
f. Closet in ditto	—	5	0	by	2 9
G. A third room	—	16	9	by	15 0
H. Passage	—	6	0	by	3 9
I. Water closet	—	7	9	by	6 0
K. A fourth room		15	0	by	12 0

C. 4.

P. XIV.

One P.^{re} Stairs



12. Sc.

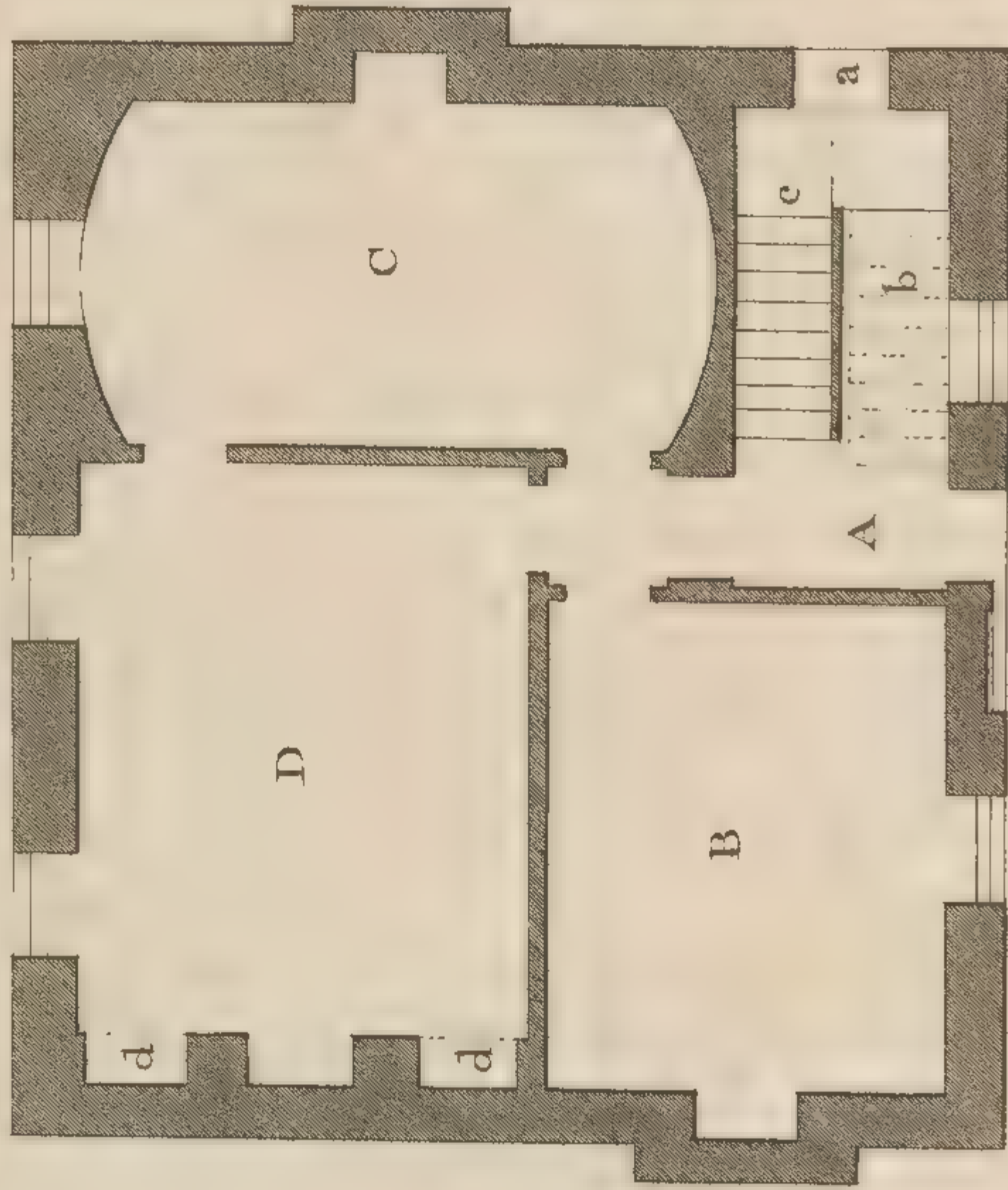
P. Linv.

Clark Sculp.

C.5.

Ground Floor

P.XV.



L.D.

10.5c.

Clark & Sculley.

PLATE XV.

GROUND PLAN of a HOUSE,

In the FIFTH CLASS.

Dimensions in the Clear.

Twenty-nine feet six inches in front.

Twenty-six feet six inches in depth.

SCALE.

Ten feet in one inch.

REFERENCE.	Lengths.		Breadths	
	Ft.	Inch	Ft.	Inch.
A. Hall and staircase (25)	14	6	by 6	6
B. A room —	14	6	by 12	0
C. A second room	19	6	by 10	6
D. A third room (including recesses d.d. on each side the chimney 18 inches deep (26)	18	6	by 14	0

N. B. The way to the garden is at a, the descent to basement is at c, after having gone down a few steps at b to gain proper headway.

P L A T E XVI.

CHAMBER PLAN of the HOUSE in Plate XV.

In the FIFTH CLASS.

Dimensions in the Clear.

Twenty-nine feet six inches in front,

Twenty-six feet six inches in depth,

S C A L E,

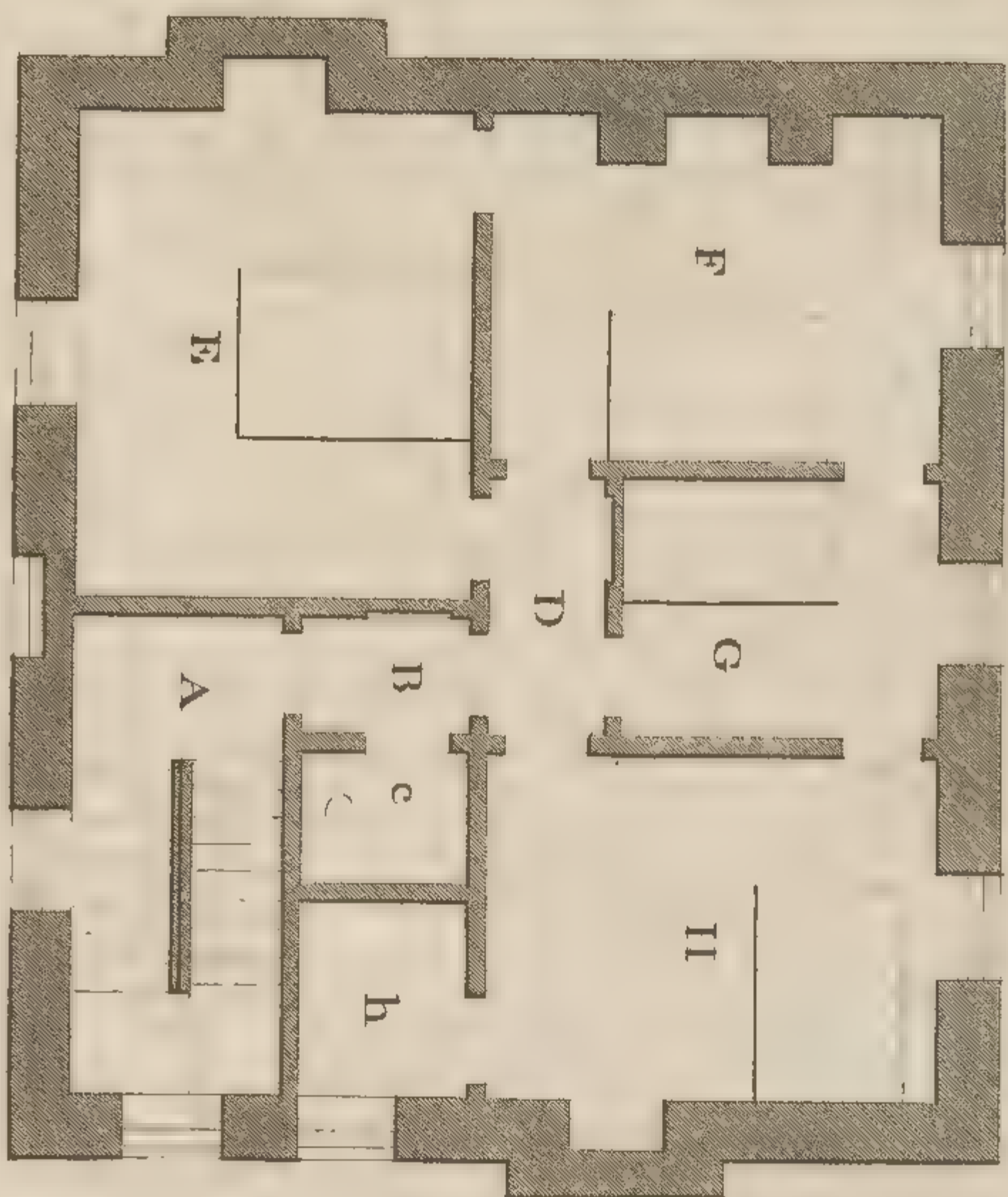
Ten feet in one inch.

REFERENCE,		Lengths.		Breadths.	
		Ft.	Inch.	Ft.	Inch.
A. Staircase	—	14	6	by	6 6
B. Passage,		5	0	by	3 6
C. Water closet		5	0	by	4 0
D. Passage	—	7	6	by	3 6
E. A Chamber	—	14	6	by	12 0
F. A second chamber		14	0	by	10 6
G. A third chamber		10	0	by	7 6
H. A fourth chamber		14	0	by	10 6
h. A light closet in ditto		6	0	by	5 0

C. 5.

One St. Stairs

P. XVI.



10. St.

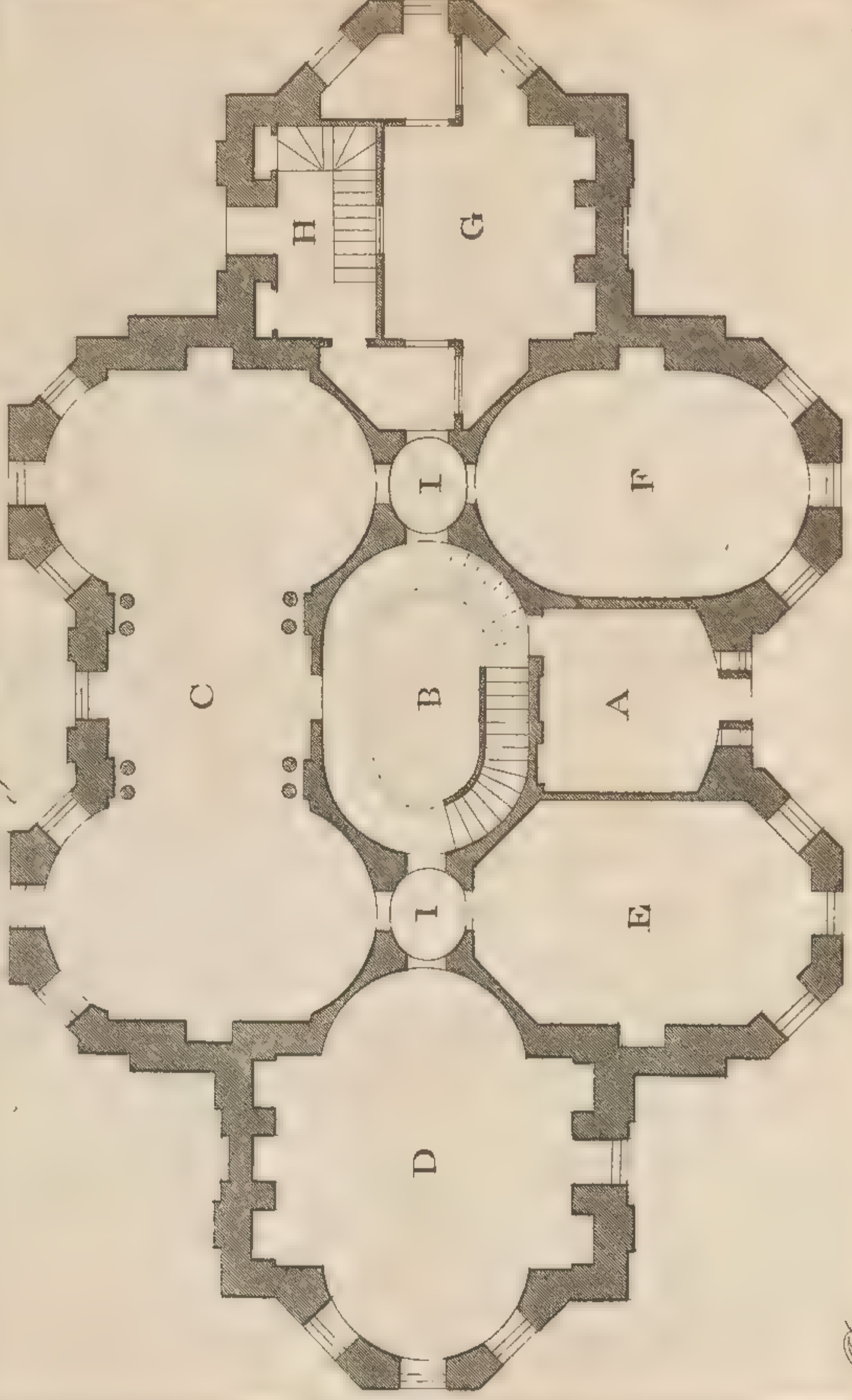
10. St.

10. St.

C. 3.

P. XVII.

Ground Floor



W. B. 1840.

See 30. Item 1 1/4 In.

W. B. 1840.

PLATE XVII.

GROUND PLAN of a HOUSE

In the THIRD CLASS.

Greatest Dimensions in the Clear.

Ninety-two one half feet in length.

Fifty-four one half feet in depth.

SCALE.

Thirty feet in one inch and three quarters.

REFERENCE.	Lengths.		Breadths.	
	Ft.	Inch.	Ft.	Inch
A. Vestibule —	13	0	by	13 0
B. Hall and staircase	22	6	by	15 0
C. Best Room —	46	0	by	{ 24 0
D. A second room	27	6	by	{ 14 6
E. A third room	24	0	by	24 6
F. A fourth room	24	0	by	16 0
G. A fifth room	15	0	by	16 0
H. Stairs to basement	15	0	by	15 0
I. I. Passages —	6	6	by	7 0
				5 6

P L A T E XVIII.

CHAMBER PLAN of the HOUSE in Plate XVII.

In the THIRD CLASS.

Greatest Dimensions in the Clear,

Eighty feet in length,

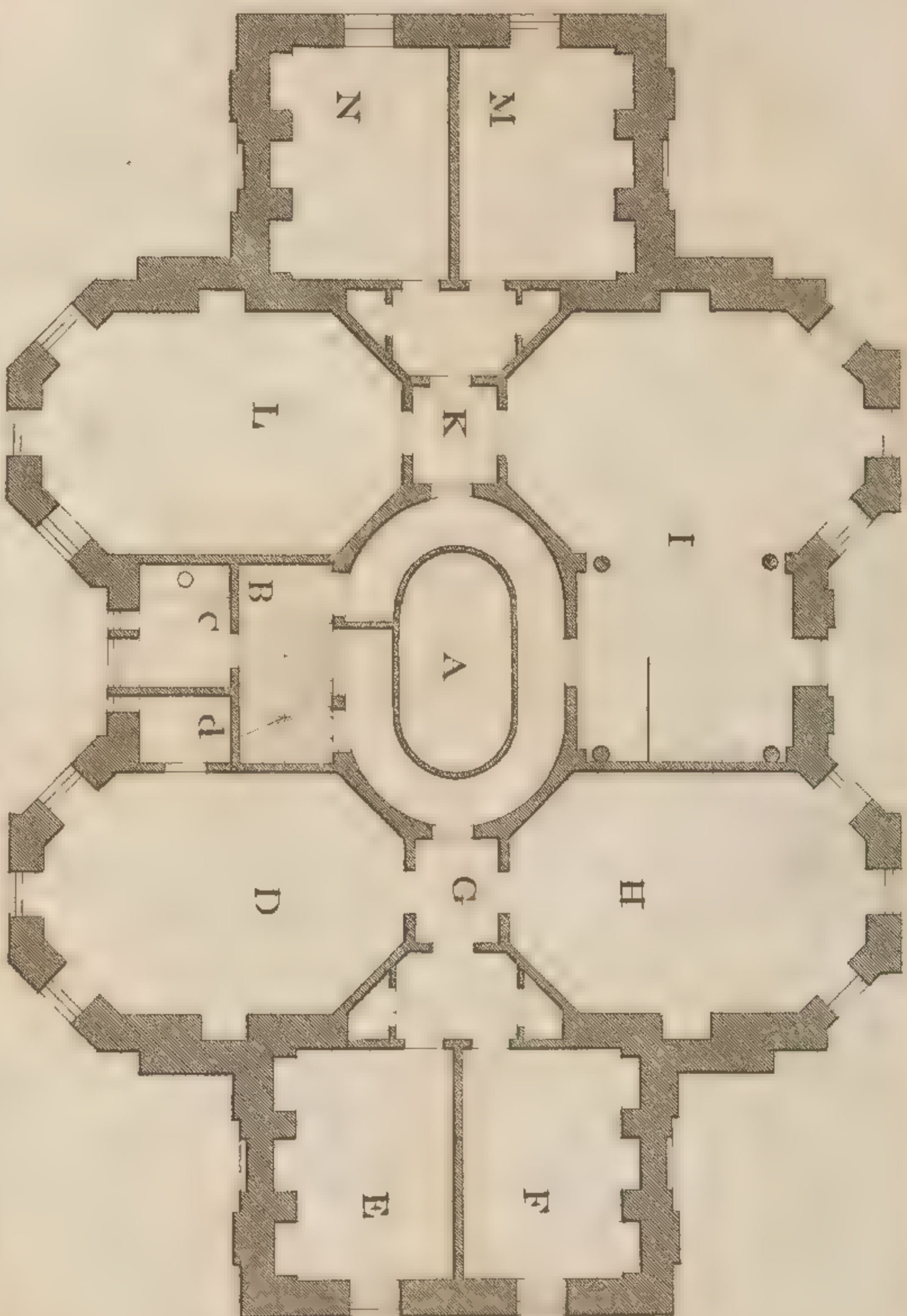
Fifty-four one half feet in depth.

S C A L E,

Sixty feet in three one half inches,

REFERENCE.	Lengths.		Breadths.	
	Ft.	Inch.	Ft.	Inch.
A. Great staircase	22	6	by	15 0
B. Stairs leading to attic story	13	0	by	6 3
C. Water closet	8	0	by	6 3
D. Chamber, &c.	24	0	by	16 0
d. Light closet in ditto	6	3	by	4 6
E. A second chamber, &c.	15	0	by	12 0
F. A third chamber, &c.	15	0	by	12 0
G. Passage —	6	6	by	5 6
H. A fourth chamber	24	0	by	16 0
I. A fifth chamber	29	6	by {	24 0 14 6
K. Passage —	6	6	by	5 6
L. A sixth chamber	24	0	by	16 0
M. A seventh chamber	15	0	by	12 0
N. An eighth chamber	15	0	by	12 0

P L A T E

P
XVIII

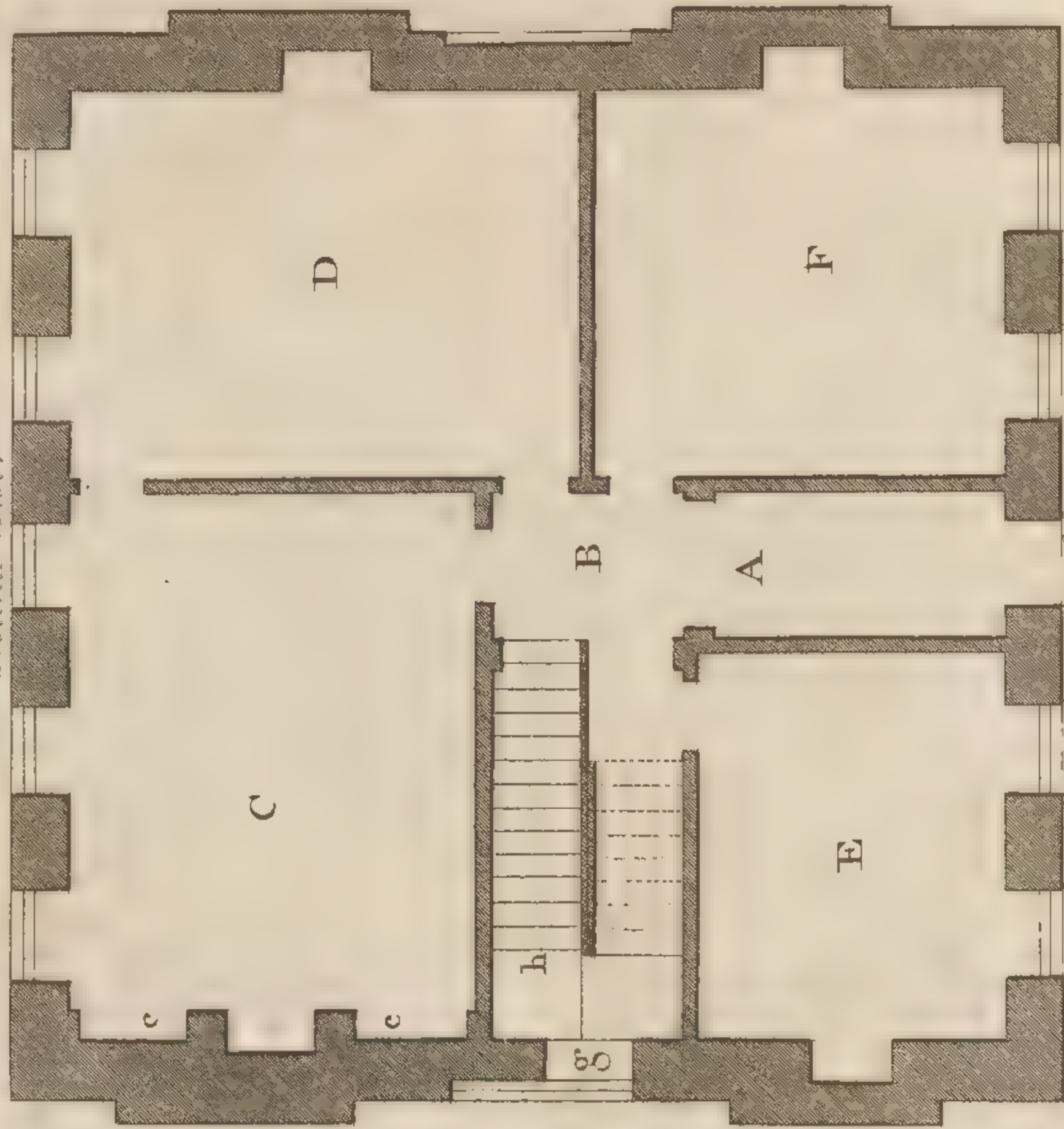
Ac. 60 in $3\frac{1}{2}$ in.

Blackberry.

C. 3.

Ground Floor.

P. XIX



W. H. R. inv.

11. Dec.

W. H. R. inv.

P L A T E XIX.

GROUND PLAN of a HOUSE.

In the THIRD CLASS.

Dimensions in the Clear.

Thirty-six feet six inches square.

SCALE.

Eleven feet in. one inch.

REFERENCE.	Lengths.		Breadths.	
	Ft.	Inch.	Ft.	Inch.
A. Passage from entrance	11	9	by	5 6
B. Staircase —	21	0	by	7 6
C. Best room —	21	0	by	16 0
D. A second room	20	0	by	15 0
E. A third room	15	0	by	12 0
F. A fourth room	16	0	by	15 0

The way to garden, &c. is at g, and the descent to the basement begins at h.

The recesses c. c. on each side of the chimney of best room are 14 inches deep.

P L A T E X X . . .

CHAMBER PLAN of the HOUSE in Plate XIX.

In the THIRD CLASS.

Dimensions in the Clear.

Thirty-six feet six inches square.

SCALE.

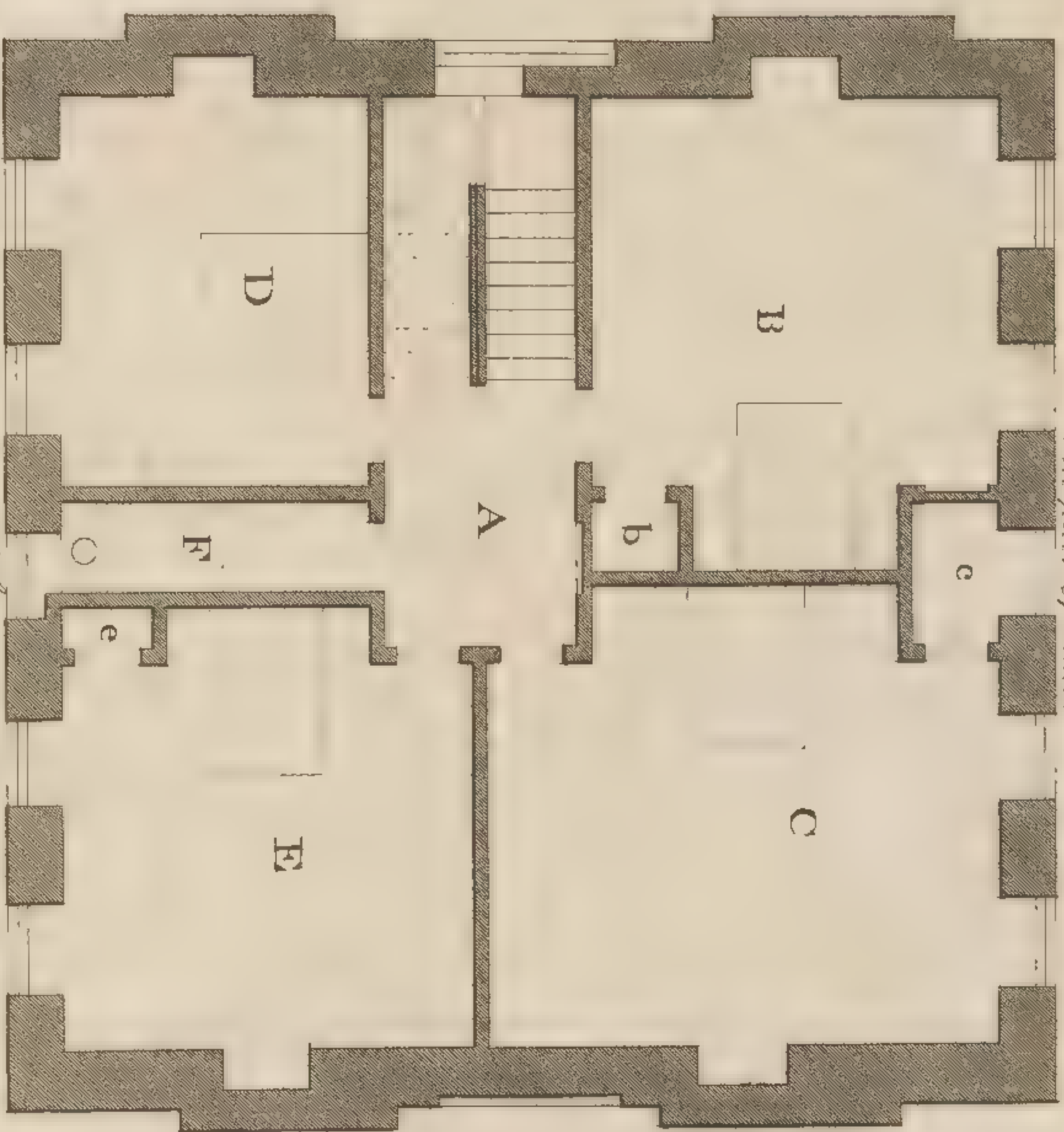
Eleven feet in one inch.

REFERENCE.	Lengths.		Breadths.	
	Ft.	Inch.	Ft.	Inch.
A. Staircase . . . —	21	0	by	7 6
B. Chamber (including the alcove of 8 feet by 3 feet)	18	0	by	16 0
b. Closet in ditto	3	0	by	2 6
C. A second chamber (including the alcove of 12 feet by 3 feet)	20	0	by	18 0
c. a light closet in ditto	5	6	by	3 6
D. A third chamber	15	0	by	12 0
E. A fourth chamber (including the alcove of 8 feet by 2 feet)	17	0	by	16 0
E. Closet in ditto	3	6	by	1 6
F. Water closet	12	0	by	3 6

C. 3.

The pair of Minors

I. XX.

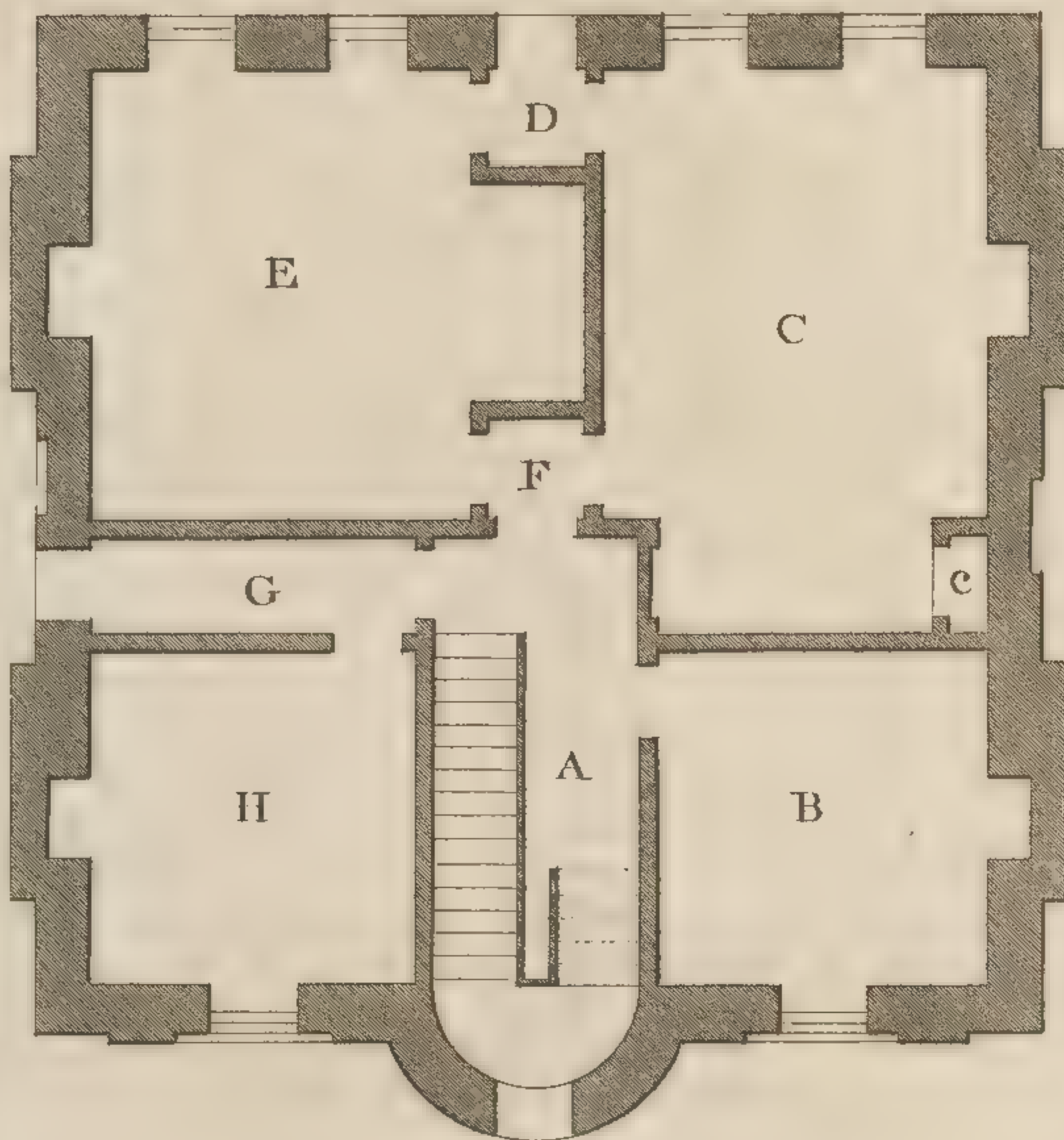


O. P. 11. 11. 11. 11.

W. 11. 11. 11. 11.

Chancel & Choir

Ground Floor



H. Sc.

P. inv.

Clark Sulp.

PLATE XXI.

GROUND PLAN of a HOUSE

In the FIFTH CLASS.

Dimensions in the Clear.

Thirty-two feet six inches in front,
Thirty-two feet six inches in depth.

SCALE.

Eleven feet in one inch.

REFERENCE.	Lengths.		Breadths.	
	Ft. Inch.		Ft. Inch.	
A. Hall and staircase,	19	9	by	7 6
B. A room, —	12	0	by	12 0
C. A second room (including the recesses of ten feet by four feet)	20	0	by	14 0
c. Closet in ditto,	3	6	by	1 6
D. Passage,	3	6	by	3 6
E. A third room (including the recesses of 8 feet by 4 feet)	18	0	by	16 0
F. Passage,	3	6	by	3 6
G. Ditto,	12	0	by	3 6
H. A fourth room,	12	0	by	12 0

P L A T E X X I I .

CHAMBER PLAN of the HOUSE in Plate XXI.

In the FIFTH CLASS.

Dimensions in the Clear.

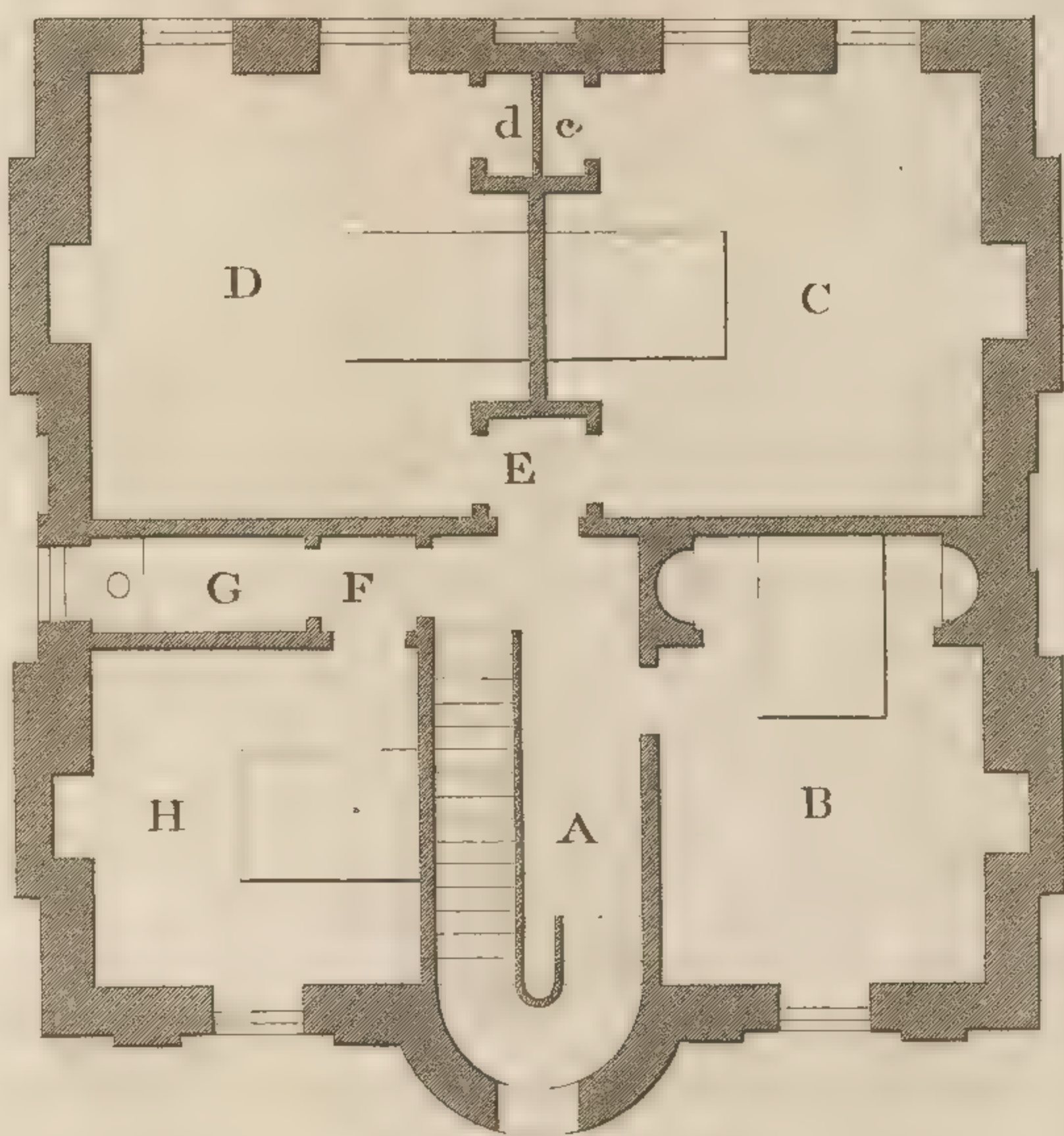
Thirty-two feet six inches in square.

S C A L E .

Eleven feet in one inch.

REFERENCE.	Lengths.		Breadths.	
	Ft. Inch.		Ft. Inch.	
A. Staircase,				
B. A chamber (including alcove, 9 feet by 4 feet,	16	0	by	12 0
C. A second chamber (including alcove, 8 feet by 2 feet)	16	0	by	16 0
c. A Closet in ditto,	3	6	by	1 8
D. A third chamber (including alcove, 8 feet by 2 feet)	16	0	by	16 0
d. A closet in ditto,	3	6	by	1 8
E. Passage,	3	6	by	3 6
F. Ditto,	3	6	by	3 6
G. Water closet	8	0	by	3 6
H. A fourth chamber,	12	0	by	12 0

One p.^r Stairs



11. Sc.

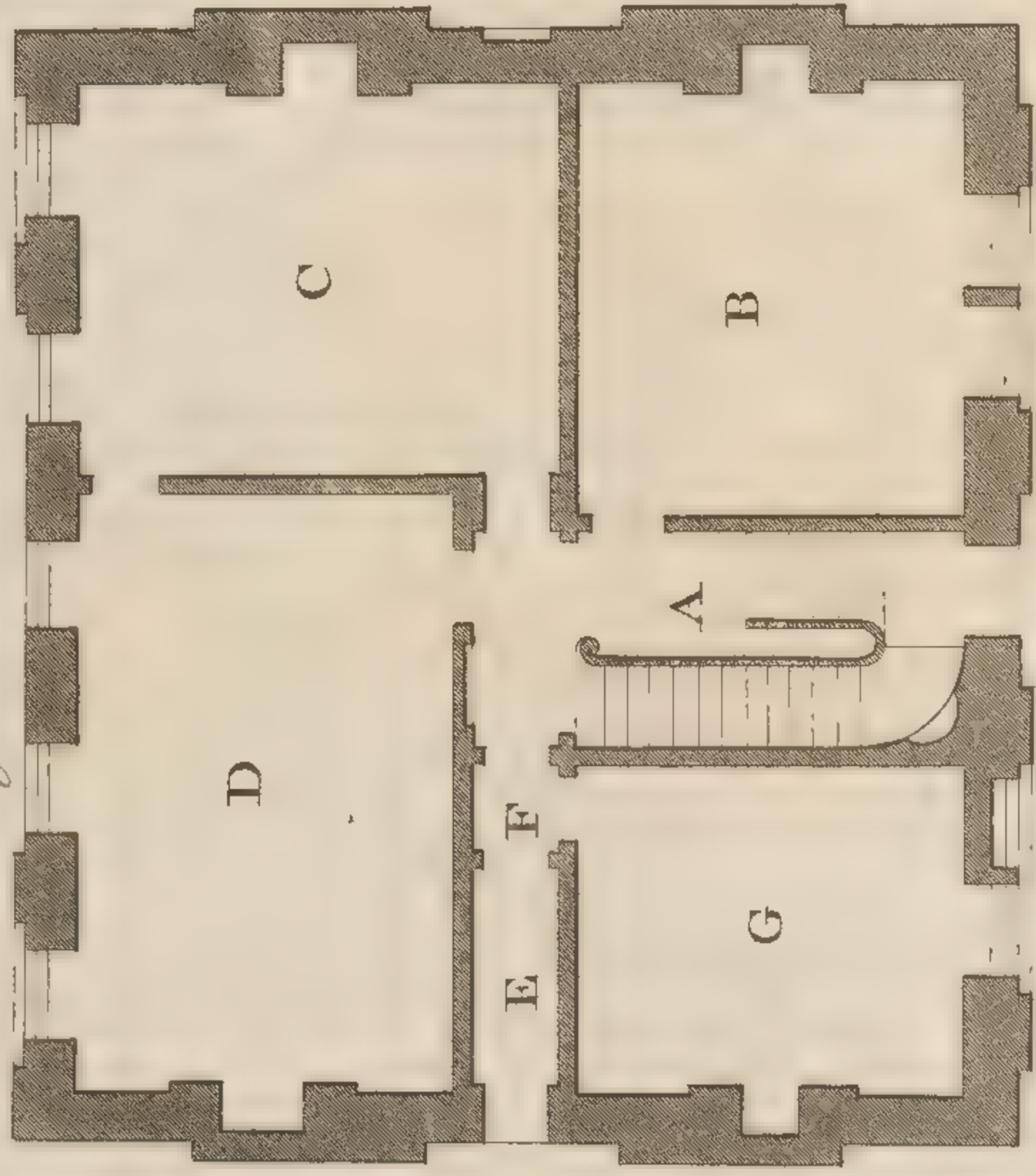
J. P. inv.

Clark Sculp.

C. 5.

Ground plan

P. XXIII.



Sup.
Dinn.

12.5 Sc.

Part of Sculpt.

PLATE XXIII.

GROUND PLAN of a HOUSE.

In the FIFTH CLASS.

Dimensions in the Clear.

Thirty-six feet eight inches in front.

Thirty-two feet six inches in depth.

SCALE.

Twelve feet in one inch.

REFERENCE.	Lengths.		Breadths.	
	Ft. Inch.		Ft. Inch.	
A. Hall and Staircase,	18	0	by	7 10
B. A room;	15	10	by	14 0
C. A second room,	18	0	by	14 4 ² / ₅
D. A third room,	21	9 ³ / ₅	by	14 0
E. Passage,	8	0	by	3 6
F. Ditto,	3	6	by	3 6
G. A fourth room,	14	0	by	12 0

P L A T E XXIV.

CHAMBER PLAN of the HOUSE in Plate XXIII.
In the FIFTH CLASS.

Dimensions in the Clear.

Thirty-six feet eight inches in front.

Thirty-two feet six inches in depth.

SCALE.

Twelve feet in one Inch.

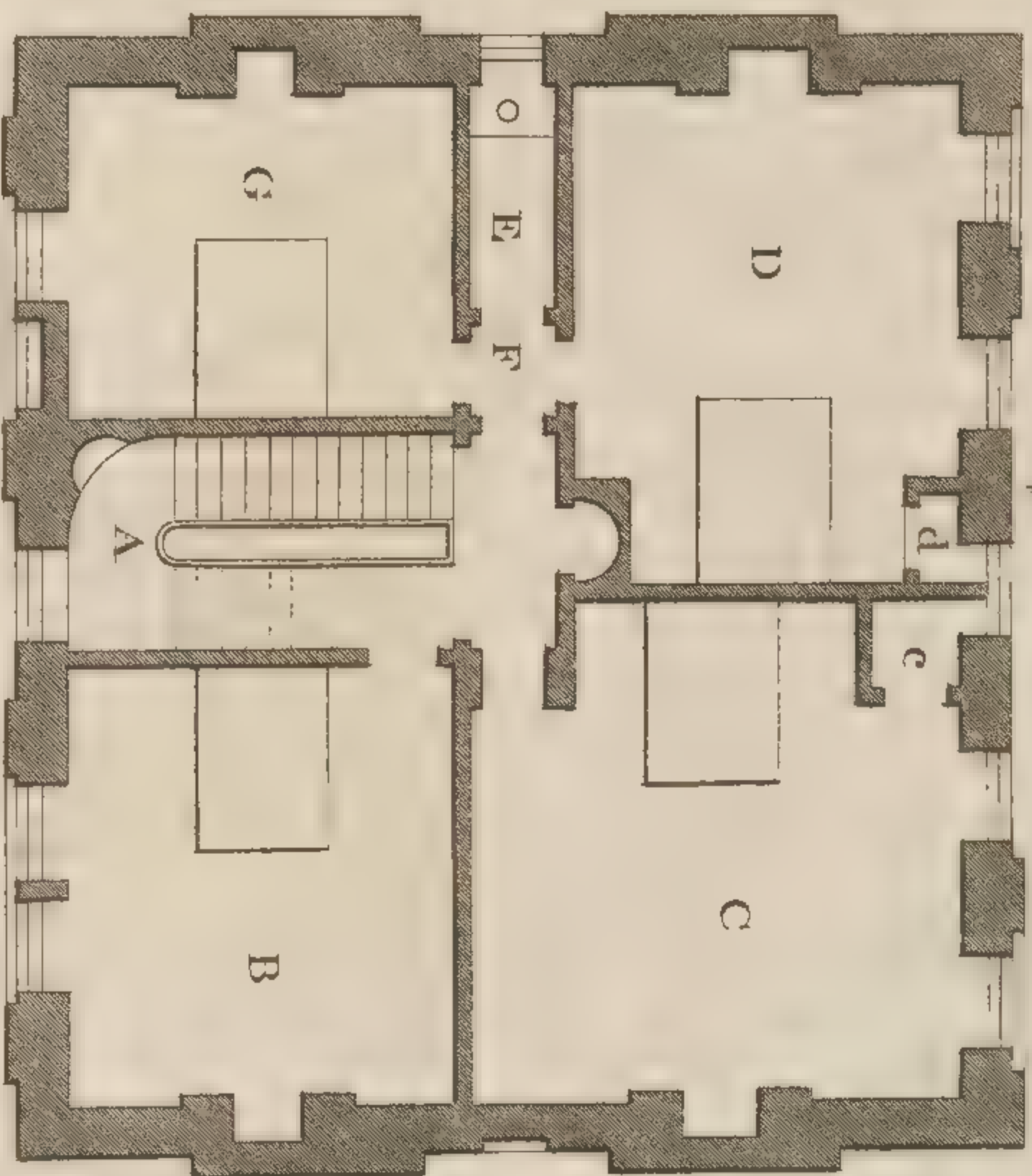
REFERENCE,	Lengths.		Breadths.	
	Ft.	Inch.	Ft.	Inch.
A. Staircase,	18	0	by	7 10
B. Chamber,	15	10	by	14 0
C. A second chamber (in- cluding alcove for bed, 10 feet by 3 feet 8 $\frac{1}{2}$.)	18	1	by	18 0
c. Light closet to ditto,	3	6	by	3 2 $\frac{2}{5}$
D. A third chamber (in- cluding alcove for bed, 10 feet by 3 feet 8 $\frac{2}{3}$.)	18	1	by	14 0
d. Light closet to ditto,	3	2 $\frac{2}{5}$	by	1 6
E. Water closet,	8	0	by	3 6
F. Passage,	3	6	by	3 6
G. A fourth chamber,	14	0	by	12 0

PLATE

C. 5.

One of the Stairs

P. XXIV



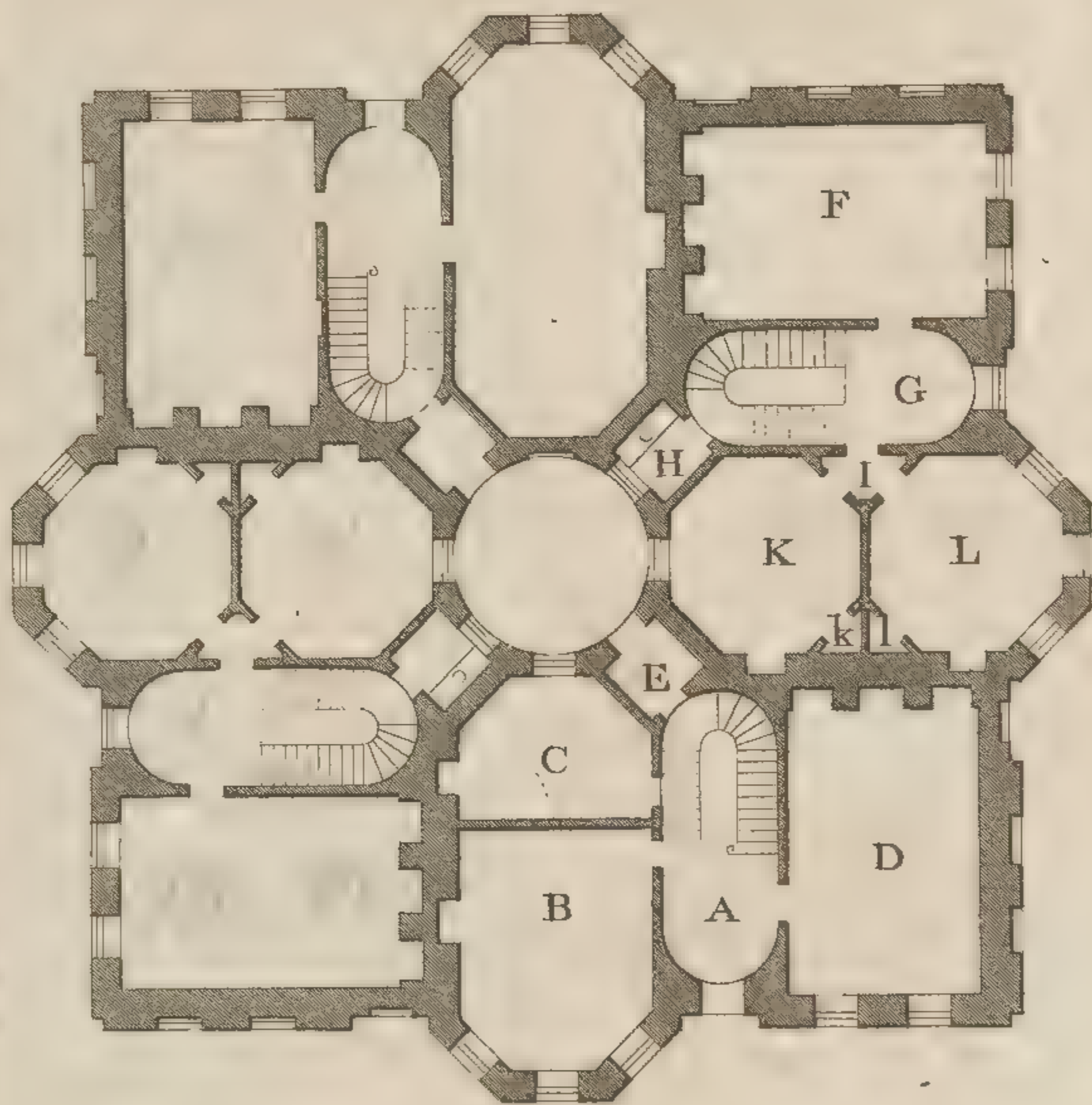
o. 12. 11. 11. 11. 11.

12. 11. 11. 11. 11.

Clarendon House.

C. 3.

P. XXV.



24. Sc.

P. inv.

Clarke Sculp.

P L A T E X X V.

A DESIGN for four distinct Dwellings, united to
form a single regular pile.(26)

In the THIRD CLASS.

SCALE.

Twenty-four feet in one inch.

Each House to contain as follows, viz.

On the GROUND FLOOR.

	Ft. Inch.	Ft. Inch.
A. Hall and staircase,	24 6	by 10 0
B. A room,	20 0	by 16 0
C. A second room,	16 0	by 12 0
D. A third room,	23 9	by 16 0
E. Passage to court,	6 6	by 6 0

On the CHAMBER FLOOR.

F. A room,	23 9	by 16 0
G. Staircase,	24 6	by 10 0
H. Water Closet,	6 6	by 6 0
I. Passage,		
K. A second room,	16 0	by 16 0
k. A closet in ditto,		
L. A third room,	16 0	by 16 0
l. A closet in ditto.		

A P P E N D I X.

THE notes hereto subjoined, contain fundry remarks upon the foregoing Designs; and as far as they go, and shall happen to meet with the reader's approbation, they may be looked upon as so many architectural Maxims or Aphorisms: but previous thereto, I hope I shall stand excused, if by way of relaxation, from the dry exercise of measuring plans, I indulge in a few Miscellaneous observations and reflections, just as they happen to rise in my mind. The reader will, perhaps, now and then, be led a little from the point; but when that happens, it is hoped, the step or two he may take out of the main path, may lead him to something, not totally uninteresting, or uncon-

needed with the matter in hand, although, perhaps, not always entirely original.

Almost every man, possessed of a competency, is naturally desirous of a residence in the Country, and in prosecuting a search for a suitable dwelling, often meets with a variety of disappointments. In one place, if the Country and the prospects are approved of, the House is execrable; if the House suitable, its situation ill chosen; if both agreeable, the House, if new, *has perhaps been built for Sale by a Speculator, and its durability may be suspicious*; (and if it has not been regularly inhabited, many essentials in drainage, and other secret works, may have been omitted, which may not be discovered, or indeed discoverable, 'till it has been some time inhabited) and if the House should be old, the expence of necessary repairs, together with alterations and improvements, (which, notwithstanding its general fitness and suitability, will for the most part be found indispensable) may chance to exceed the cost of a new building, and after all, be at once, a monument of reproach, and a source of disgust to the owner. Instances of this kind have so frequently happened, that it is not a little to be wondered at, that they should be repeated so often, as they really are. That a misfortune of this kind may not overtake the reader, it will be advisable for him to pursue the following
simple

simple method, which is, that when ever he is possessed of an old House, and has fixed upon such alterations, and improvements, as shall be practicable, and conformable to his taste, that he do cause an estimate to be made, of the expence thereof, together with that of the necessary repairs, as near the truth as possible: all this, it may be said, he will naturally do of course, but he must not stop here; he should then *double the amount of such estimate*, and he will then be possessed of, perhaps, the nearest average that can be fixed upon, in a matter so very vague in its nature, but which, however, in a general view, practice has discovered to be not very wide of the truth, as many Gentlemen can very feelingly testify, on their own personal knowledge and experience.

This being done, let him procure a design upon paper, of a new House, in all respects agreeable to him, so far as he may be capable of judging; but from whomsoever he procures this design, whether it be from some *Fan-painter, Toy-man, Lace-man, Paper-hanger, or Undertaker*, let him beware of the fascination of colour and decoration; and that his judgment may be in the less danger of being misled, let the drawings be made very plain and simple, to a moderately small scale, that the whole may lay within compass of his eye, without being under the necessity of moving
his

his head to examine any of the extreme parts; if bare lines are not sufficient for him, let him, however, forbid all colouring, but that of Indian Ink, until he has determined upon his design; after which, his architect may display his talents, as a painter, or colourist, without any danger: but before he comes to a positive determination of his design, even upon paper, if it happens to be the production of a *wonderful genius*, not of the profession, it will not be unwise in him to consult some clumsy mechanic, or other, who can readily distinguish a brick from a pantile, in order to know whether such design happens to be practicable, or not; lest the *impassioned movement* of his elevation should mislead him to overlook his plans, until they are carried into execution, so far, as to convince him that his favourite wonderful genius turns out to be no very wonderful conjurer. If he happens to be open to such conviction, which is not the case, with every gentleman so circumstanced; for with peculiar adroitness, the wonderful genius will so manage the matter, as to saddle the workmen with the whole blame, if the gentleman does not think proper, to take the load of consequences upon his own shoulders, which some have very complaisantly done, in favour of the wonderful genius.

The gentleman who would proceed with confidence, in a journey through bricks and mortar,
and

and enjoy a clear view of the termination of his labours, with all the bye and crooked ways that lead thereto; together with the pitfalls of the unrighteous Mammon which intervene; so as to secure the one, and escape the others, will, perhaps, pursue the remaining steps I have taken the liberty of marking out for him; the first of which is, that he do cause a complete, though plain model, of the design he has fixed upon, to be made very accurately, to a scale, of at least a quarter of an inch to a foot; the several stories to be contrived, so as to lift on and off at pleasure, that every part may be easily, and minutely, scrutinized and measured: Gentlemen who have not been so far conversant in plans, as to judge therefrom with certainty, ought not to grudge the trifling charge of three, four, or five guineas, for a toy of this kind; the information and advantages he will derive from it, *may prevent much of the opprobrious work of alteration, save him a great deal of trouble, and a considerable sum of money.* Being possessed of such a model, and having obtained thereby a clear and satisfactory idea of the forms, situations, connections, and dependencies of the several apartments, his next step will be, to minute down the general dimensions of such of them, at least, as are of the greatest consequence; and in order to satisfy himself of the competency of their magnitudes,

let

let him try the dimensions of several rooms, of similar descriptions, in the houses of his friends, 'till he meets with such, as shall agree so nearly with his minutes, as to leave no doubt upon his mind of the sufficiency or insufficiency of the capacities of the apartments in his model. This should by no means be considered as a useless trouble; the ideas we form of magnitudes, are often exceedingly deceptive, and therefore the best, and most certain means should be used to regulate and correct them, which undoubtedly is that recommended above. As to the common method of measuring out the lengths and breadths of the intended apartments, in the open air, or in some very large room, and setting chairs, tables, or screens, to confine their dimensions, and shape their forms; this method will, by no means, answer the purpose so well; a tolerable good room, tried in this way, will appear confined and trifling.

Having proceeded thus far, it will be advisable to procure a few blocks of wood, cut out by the scale of the model, to the proper general dimensions, the shapes of bed-steds, tables, chairs, and other common pieces of furniture; the placing which, in the apartments of the model, with the ladies assistance, will be of considerable use in judging of the conveniencies of the design. He will now, of course,

course, be qualified to decide upon the merits of his model; and if he can discover no material defects, may call in his friends, and his foes too, if he pleases, and submit the whole to their criticism; there is no doubt but that he will be well enabled to avail himself of such advice, as shall be really sensible and proper, and will easily distinguish it, from such as may be dictated by mere whim, or caprice, and the result will determine him, whether he shall adopt the model as it stands, or with any practicable improvements; or whether he shall throw it into the fire, and procure another, formed upon better principals, and repeat his whole operation over again. It will be exceedingly well worth his while, if he cannot fix for himself, to let his friends alter, mangle, and burn three or four models, one after another, 'till he has at length satisfied them all, and himself too, if possible: but let him be resolute in this one single point, *which is, that he does not by any means suffer a stick or a stone of his building to be altered, after it is once begun, let friends or foes say what they will.* His design having passed the fiery ordeal, and the model thereof being pronounced perfect in all respects, let him cause a very exact estimate to be made of the expence of building, and finishing the house, and rendering the same in every the minutest respect compleatly fit for habitation, which may be done

with certainty, to a single farthing, if the texture of the foundation is known, and the qualities of materials, and manner of finishing, are previously settled and agreed upon; then deducting the value of the materials of the old house, from the said estimate, the result will determine him upon which mode to fix, with a degree of certainty, not often enjoyed by dabblers in bricks and mortar; but in order to arrive at this measure of certainty, the estimates of his repairs, alterations and improvements, of his old house, and of building the new one, must be made by a builder of experience and probity, such a one will fairly inform his employer, that in the estimate of his old house, he has included every item he could by every means in his power discover; but that not being possessed of the unnatural faculty of seeing through opaque bodies, a possibility remains of the existence of defects, totally undiscoverable, 'till laid open to the face of day. The conjectures, however, of such a man, founded upon the state of visible things, may in some measure furnish hints to guess at those which are invisible, and thereby prepare the gentleman for the event of consequences. It is not every builder who will think proper to adopt this undisguised mode of proceeding; the general maxim is, to hold out every motive, likely to engage the gentleman to *begin*, and it follows, of course, that he must persevere
to

to the finishing, *some how or other, in the best manner he can.*

Let it be now supposed that, all things considered, it will be most for the Gentleman's credit and interest to build, and that he has fixed upon his model, which he may now venture to finish up with colours, and other decorations proper to the design, and submit it (if he has not done so before) to the inspection of the Ladies of his household, their refined taste in ornate matters, their superior judgment in all the affairs relating to domestic œconomy, renders their opinion of the highest consequence ; and I have known instances where a neglect of their advice has not only left the building essentially inconvenient and imperfect, but has, moreover, occasioned a disgusting gloom to reign in all the apartments, and lowering brows to shadow the faces of all the domestics for years.

Presuming the Gentleman's good sense and partiality for the fair, hightened by a proper zeal for the protection of them in all their domestic rights and privileges, will render any enlargement upon this hint entirely unnecessary, we will suppose the model settled in all respects, and that the Gentleman, *has wisely and firmly resolved, at all events, to abide by it.* The next step, is to have a full and clear description of every part of the building,

buiding, drawn up with the utmost care and precaution; in which the qualities, forms, and magnitudes of all the materials, and the manner of constructing, connecting, finishing, and even decorating them, should be minutely set down, and this should be accompanied with rectified plans, elevations, and sections, and also, particular explanatory sketches or drawings, for all such articles as verbal description will not furnish a clear and expressive idea of; to these a contract should be annexed, containing the customary covenants, together with such others as may be judged necessary, and which the following general intimations may lead to, viz. that the contract for the whole be made with *one person only*, (27) or if with more than one person, that each and every of them should be equally bound to execute each, and every part of the whole contract.

That the contractor should be under obligation to perform every work necessary to render the building perfect and compleat, in every respect, agreeable to the general tenor, intent and meaning of the description thereof; although such work may not be particularly mentioned in such description, so that no extras whatsoever should be chargeable to the gentleman, except for such works only, as shall be in express terms excluded from the contract; such as artificial, or extraordinary foundations, or variations from the design adopted, &c.

That

That if the person who furnishes the design and estimate, be pitched upon to contract for its execution (which is now very commonly done, and in general is by much the best way, (28) provided the gentleman, by way of cheque, reserves to himself a right to cause the works to be measured as they go on, *notwithstanding such contract, if he should be inclined so to do*) and that the whole should be fairly arbitrated, and be settled at such arbitration, if their value should turn out considerably short of the sum contracted for, after adding thereto a competent consideration for the design or designs, for directing and superintending the works, and for travelling and other reasonable expences incident to the same. Then, from the whole amount, deducting the Gentleman's expences of measuring, the builder should be obliged to accept *the reduced amount*, arising from such admeasurement, in full satisfaction for the works, instead of the larger sum inserted in the contract. On the contrary, if the result of such arbitration should very nearly amount unto, or should exceed the sum contracted for, the whole expence of such admeasurement and valuation, &c. should be paid by the gentleman, but the builder should be intitled to no more for his works than the original sum contracted for. It may be very properly observed in this case, that the gentleman has an undoubted right to be satisfied, *at his own expence*, and the builder, so far from being

ing injured by an examination of this kind, will receive the whole sum agreed for, together with a proper consideration for his share of trouble and expence incurred by such examination, and the addition of deserved testimonials of his honour and integrity. This would be the proper mode of proceeding : in the first instance, these gentlemen deceive themselves grossly, who postpone an examination into the justness of a charge of this nature, until the building is finished : in many cases the thing is then impossible, and, upon the whole, with very few exceptions, is, at best, but very uncertain, though the process is laborious, tedious, and expensive.

The truth of what is here asserted, may be depended upon, in opposition to whatever may be affirmed to the contrary, by the finesse of the interested artist, or the effrontery of the quackish pretender. Builders have been blamed, and too often justly so, for practising deceit with their employers, in contriving a long train of extras in a new building, after they had drawn them in to build by a particular, deplorably and infamously deficient and imperfect, either from negligence, ignorance, or a studied contrivance, to the great mortification of the gentleman so duped ; but on the other hand, gentlemen have not unfrequently (from not being properly determined in the compartition of their building)

ing)

ing) occasioned such alterations, as to swell the amount very considerably, and very often, at the same time, cripple their building. Here the builder is blameless; though few, very few, gentlemen, thus circumstanced, will take the fault to themselves. The great difference, frequently, between the estimate of a building, before it is begun, and the amount thereof when finished, having often been productive of disagreeable and expensive contests, between gentleman and builder; and the issues thereof seldom turning out to the satisfaction, or indeed much to the credit of either. Some artists, in considerable reputation with their employers, have wisely determined to make the sum **LARGE ENOUGH TO ALLOW FOR ALTERATIONS, IF ANY SHOULD HAPPEN TO BE ORDERED.** If their employer is satisfied with the design, as originally made, and occasions no alteration therein; or if the alterations are trifling, all is well; the building did not exceed the estimate; a good round sum rests securely in the artist's pocket, and he is caressed and recommended, *as the only man of integrity.*

This ingenious contrivance for obtaining riches and fame, has been improved upon by some in the following manner: *They will return a part of the added sum* (the whole of which, perhaps, in most cases, they ought to return) to the right owner, with "My Lord, or Sir, the estimate
of

of your new house, as delivered by me, was 5,999l. os. 1d. farthing, exclusive of my commission and travelling expences. I have, by considerable labour and attention, been enabled to compleat the whole, I flatter myself, to your satisfaction, and have saved you the sum of 61l. 14s. 6d. three farthings, which I here return to you. Good Heavens! here is honesty; *this man has certainly no parallel in this bad world.* But if the added sum should not turn out quite sufficient to cover the expence of alterations, &c. the artist still, rather than injure himself by an abridgement of his customary gains, may charge them boldly at a moderate rate, in whole, or in part, according to the disposition of his employer, and the vibrations of his own feelings, and may voluntarily submit the extras to arbitration, with all the candour and fairness imaginable, and gain considerably in credit and in cash, in this way of managing the matter, with proper address. After all, perhaps, I may have been misinformed; possibly nothing of the kind above hinted at ever happened; and if it ever should happen to any one of my readers, he will have read to very little purpose indeed, if it does not occur to him *where the blame ought to be placed.* Having hazarded saying so much on this head, perhaps I ought in prudence to stop here; a thought or two, however, strikes me, which

which I shall venture to put down upon the hacknied subjects of strength, conveniency, and beauty, in building : the first, and most essential of these is, undoubtedly, strength, or durability ; for if an edifice will stand securely, and form an effectual covering from the tempest, and a defence from the cold, it is compleat for the purposes for which buildings were first intended ; and however beautiful, well proportioned, and convenient, a building may be, if it tumbles upon the heads of the inhabitants, it is plain they had better have taken up their residence in a cave or den of the earth. It is not here meant to retail out the wholesome lessons which good architects have given upon this subject ; let it suffice to remind the reader, that there are such, and if he neglects the doctrine they inculcate, he is very much to be pitied ; a good maxim in building is, “ *A little stronger than strong enough* ;” this, to the speculative adventurer, inured to the maxims and habits of the Mary-le-bone School, is as bad as flat herefy ; he goes on calculating his substances, and adapting the qualities of his materials, and the manner of connecting them with such nicety and address, as to decree their dissolution precisely six months after the expiration of his lease. This has been the constant aim of many ; but these have not yet arrived to be adepts in the mysteries of that

famous feminary. The Master of Arts is he who can manage matters so as to keep up his building till he has sold it. Indeed it is surprizing what wonders have been done in this way by the skilful and experienced; but as infallibility is not the lot, even of the most perfect of the sons of men, it is not very wonderful to find these learned gentlemen sometimes mistaken, or, as they forcibly and elegantly express it, "Got into the wrong box," an exclamation commonly used upon an induction into the King's Bench, upon the downfall of a new building, (destroying, perhaps, only a few dirty Irish labourers) or upon the failure of any other honourable project. It was upon an occasion of this kind, when a range of buildings tumbled into ruins, before they were quite half finished, that the aforementioned maxim tumbled from the author; and he has the vanity to expect it will be quoted by all future elementary writers on architecture, as often as any of the sagest remarks of any ancient or modern architect whatever, and is in no doubt but as much regard will be paid to it. There is an antiquated aphorism of Doctor Fuller's, if I mistake not, containing a caution against allowing foundations to dance, lest such vagaries mar all the mirth in the house. I only just mention this, because, from experience, I am convinced,

that

that many modern builders never yet heard of it.

Seriously, those rapacious speculatists in building, would do well to consider the sixth commandment; let them also read that part of the divine law recorded in the 22d chap. and 8th verse of Deut. and seeing there the behest of the ALL-GRACIOUS GOVERNOR OF THE WORLD to builders, let them consider whether a neglect of making a proper security against disasters, which might possibly happen, from a want of proper care, (and which some would, perhaps, dare venture to call a blameable heedlessness,) is not infinitely less immoral than a premeditated design of making a purse, at the imminent hazard of the lives of the innocent. With these few observations I shall close this head, only remarking, that as strength and solidity are really essential, so the very appearance of them must be carefully maintained in the ornamental parts of building, where they are not at all necessary, or otherwise, what was intended for decoration, will be real and positive deformity. Of expediency the great Lord Verulam (if I mistake not) has somewhere said, that “houses are to be made to live in, and not to look at, and therefore ought to be convenient.” A very simple observation this, which one would think there could be no sort of occasion for, being perfectly

self-evident; but the practice of some very great artists, even to this day, strongly evinces the importance of repeating and remembering such an axiom; in houses of this kind, at least, generally speaking, the building should not be made for the ornament, but the ornament for the building. Hence appears the ill œconomy of those who design their elevation for effect, and make the plan a secondary consideration; but this has not been unusual, in those who, in doating too much on the child of their fancy, the exterior of their design, have either done essential injury to their plan, or sacrificed a larger sum of money than ought to have been done, in order to obtain, or preserve some favourite, though unaccommodating part of their elevation, unaltered. It may with truth be asserted, that architecture considered as a fine art, is a very imperfect one; but view it in the light of an art of utility, and its merit abundantly compensates for all its defects. In its distinct application to useful or ornamental purposes, separately considered, little difficulty arises; but where use and ornament are to be intimately combined, many discouraging perplexities arise; he, however, who can preserve inviolate its utility, and connect therewith so much of its characteristic beauty, as it is capable of receiving with propriety, understands his profession; it is not only too often the case, that the interior is injured

jured by the architecture of the exterior, but we sometimes see errors much less excusable. Houses, with all the rooms therein, very nearly equal in size, though in others, one great room, majestically, will suffer none larger than closets to appear upon the same level. The happy medium, generally speaking, is to keep up a moderate gradation from the smallest to the largest, if we would have our dwellings convenient.

With respect to beauty, the first and principal part thereof, is propriety, which being comprehended in conveniency, needs not to be further insisted on here; the second, in order, is regularity, or uniformity, which, if not essential in the striking parts, at least, of building, may be dispensed with in any thing. Designs are very easily made where this is disregarded, and many, *very many* have been executed of no small consideration, where the Herculean designer has broke this adamantine fetter, and blundered on successfully, to the utter astonishment of thousands; though many thousands more could never perceive any cause for such exclamation and uproar: the frequent occurrence of various irregularities in building, is pleaded as a precedent for the repetition of them with impunity; but right and wrong, truth and error, will be equally and eternally averse and opposite to each other, notwithstanding

standing the general and lamentable bias of mankind to the latter. Hence many will look upon my partiality for uniformity, as a very unnecessary degree of preciseness; *with such, to contend the point, would be fruitless*; I shall therefore only say, that every one has his prejudices, and, for my own part, I would as soon forgive a sculptor, who should produce a statue with a wry mouth, or with one of the eyes an inch further from the nose than the other, as an architect who should neglect the regular distribution of the several parts of his design, or at least should omit some artifice or other to produce a regular appearance, as well in the interior as exterior parts. And notwithstanding what Lord Kaims has said upon the subject,* it will ever remain the duty of an architect to use every exertion towards a reconciliation of these two supposed incompatibles; and in many cases, if not in most, he must succeed, if he uses the proper means. It is not, however, to be denied, but that the passion for regularity may be carried to an excess; for notwithstanding its indispensibility in essentials, not the least regard should be paid to it in non-essentials, when such attention would materially increase the expence, or injure the strength of the fabric. For instance, it would be highly absurd, and particularly in a town house, to convey the flues of chimneys in the very oblique or lateral directions,
and

* Elem. Critic.

and wind and twist them about in the substances of walls, (and thereby not only endanger, but insure the ruin thereof) in order that the several stacks should precisely answer to each other in the roof, a nicety known only to the architect, and which no mortal besides could possibly discover, unless he should think it worth his labour to climb the roof, and apply his measure to discover the latent beauties of their exactitude of situation. The next property of beauty in the climax to perfection, is proportion, an indefinite term; the architects of the last age placed it amidst the buz of fractional divisions, and splitting of hairs; most of the moderns know as little of the matter as the author; some one or two produce it with every second or third stroke of their pencils, without affecting to know any thing more about it than other people. Without, therefore, attempting to advance any thing further on this head, the reader is referred to those authors who have toiled in this labyrinth, and who may, perhaps, furnish him with the proper clue, if he knows how to catch hold of it, and keep it when he has got it. To examine the proportions of the exterior of a design, and form a competent judgment of its effects, supposing an exact model has been made of it, let a board or table (covered with green cloth, if you please) be raised to such
a height

a height, as that the top thereof may be just so many feet and inches by the scale of the model below your eye, as your eye really is above the ground on which you stand : the model being placed upon this board or table in the open air, clear of the view of other objects, will then produce the same effect, in every respect, as the building would do, if it was actually compleated. This must certainly be far preferable to any ideas that perspective drawings can furnish, and, perhaps, it would not be doing justice to the exterior of a model, to examine it in any other situation, with a view to judge of its merits or effects.

Having mentioned perspective, I just beg permission to observe, that the knowledge of optics in building, seems not necessary in the degree usually insisted on ; it ought not to influence settled proportions ; the eye, in all situations, forms just and proper judgments of objects, the figure and proportions of the human form, however situate, standing, sitting, or lying, remote, or near, are the same. The artist, indeed, who should have occasion to build a palace in an alley, may very rationally have recourse to perspective illusions, in case a spectator, once or twice in a century, should be invited to take a break-neck view of his wonderful performance. Mere decoration,
though

though it most strikes the vulgar eye, as it is the last, is really the meanest branch of architecture; a handsome well-proportioned, peasant, or serving girl, are beheld with pleasure, while their deformed or ill-favoured superior, though ornamented with every thing esteemed beautiful and brilliant, excites disgust and aversion. Hence in the exterior of these little buildings, a correct and chaste simplicity seem characteristically proper; the owner should therefore be particularly attentive to this, if he would not offend against the strictness of propriety; but yet, if he affects decoration, and thinks nothing can be beautiful, unless it is fine, let him at least be careful to avoid an excess of the peurile ornaments, as well as the emasculated proportions of the modern school, and not enervate his elevation with filligree work, proper only for his lady's dressing room; on the contrary, let him pay some little respect to the grey-beards of antiquity; let him suffer his exterior to be made in some small degree like antique architecture, and be in some measure guiltless of the excess of modern refinement and modern finery; on the contrary, in the interior let him not be afraid to copy the architects of the present day, (unless he shall rather choose to leave the whole to the direction of his lady, which, perhaps, after all, is the best and wisest way).

way. Here let the nicknackery of the Cabinet-maker, Toy-man, and Pastry-cook, preside with impunity. Here let the light and elegant ordonnance of the bed-post triumph over the clumsy orders of old Greece. Here let Pilasters rival the substance and ornaments of figured ribbons, and the rampant foliage of antiquity, give place to the exquisite prettinesses of casts from the cabinet, the medal case, or the seal engraver's shew glass. In these diminutive buildings, if fond of ornament, let the builder use these kind of ingredients* without blame. It is only to be wished, that our great buildings may escape being debauched, and having their magnificence eclipsed by the superlative niceties of modern proportion, and modern decoration. The builder, desirous of keeping a strict œconomy constantly in view, will, of course, contrive that the whole of his rooms, and conveniences, should be under one roof, so that the offices may possess the basement; the rooms for use in the day time; the ground or principal story handsomely elevated; the chambers, the one pair of stairs story, and the dormitories for the servants in the attic story or roof. Some may, however, wish to launch out a little, and make a parade with a pair of wings, or, perhaps, even with one wing; and from what I can collect-

* An elegant term used by a certain compounder of ceilings.

collect from some recent examples of great men, he will not offend against the modern improved rules of architecture, provided, in the first instance, he carefully avoids the stiff formality of making both wings exactly alike in any respect, or of connecting them with the center building, by any correlation of manner, range, level, or uniformity of parts; for this would favour too much of the obsolete stile, to the great dishonour and disparagement of modern art: on the contrary, if one wing is chosen, the prevailing taste dictates, that the levels, uniformity, &c. should be scrupulously maintained to mark the relation of the wing to the body, which might otherwise be mistaken for a separate property, or distinct dwelling. The builder need be at no loss for examples of the proper stile of managing these things, and an infinity of others, which modern architecture abounds with. The simple geometrical forms employed by the antients, and which they absurdly laboured to preserve as intire as possible, are now, by sweating, paring down, splitting, stretching, twisting, curling, multiplying, and dividing, improved and increased to infinity. Hence those things, which were formerly called Mutilations, and were looked upon, and lamented as unavoidable defects in architecture, arising from the inherent imperfection and narrowness of

the art, are, by the ingenuity of the moderns, converted into essentials, and are become the chief glory of their works. Too much uniformity, however, in these things, will be sedulously avoided by the artist of sterling genius ; against, upon, or amidst, these, otherwise too exquisite elegancies, a massy and discordant shape, with a wild abruptness, will appear, as a relief to the fated eye. The architectural Poet, or Musician, alone, can produce these happy transitions, should I attempt to convey an adequate idea of their effect, language would fail me. I choose, therefore, to refer my reader to a contemplation of the bunches of green grocery, carved by the immortal Gibbon, and hung up against the walls of certain rooms, in some of the palaces and great houses in this kingdom, as specimens of his consummate art, I presume, since they do not appear to grow out of, or relate to the architecture in any respect ; in these he will often see, amidst the delicate foliage, a huge rough club, a dung-fork, a plough-share, or the handle of a wheel-barrow ; the generous, but nameless sensations excited by these objects, will urge the artist with an enthusiastic furor, to rapid and successful design, if his heart is not very cold, and his head very hard indeed. But to be serious, it seems not perfectly agreeable to the genius of architecture, to admit

mit of decorations of the vegetable tribe, too closely copied from nature ; the wildness of natural foilage contrasted with the regular geometrical forms of buildings, produce a heterogeneous mixture by no means allowable ; and it may be also observed, that the ruling lines of all curves in architectural ornaments, whether simple, waved, or spiral, should flow from the circle only, and be as free from intanglements and intersections as possible ; all considerable deviations from this principle, will produce ill effects, and, I apprehend, need only be mentioned, to guard the designer from encroaching too much upon the province of the painter, whose chief excellence is, that of being a close imitator of nature. That architecture is too artificial to admit of the natural wildness of vegetable forms into its composition, is, I apprehend, self evident, and the effect which would be produced by such kind of decoration, may be readily guessed at, by the following instance :—Suppose a building erected in the midst of a garden, having its exterior richly ornamented with foliage, fruits, and flowers, strictly copied from nature ; compare these decorations with the blooming originals surrounding the building, how absurd and disgusting the effect would be, upon such comparison, may be better imagined, than expressed. The truth seems to be, that all architectural ornaments

ments should be as much as possible essential parts of the design they decorate ; and this is effected in some instances, by disposing them in such pannels and compartments, and upon such tablets, plat-bands and fascias, as are proper to the design, and which, without decoration, would leave the child of nature to enquire, whether those blank frames are for the reception of paintings or glasses. It is, however, proper to remark, that the regular parts of selected vegetable forms ; I mean the leaves, buds, flowers, and husks, are not by any means to be excluded, when properly corrected by art ; though, indeed, those generally succeed best which are wholly the produce of art. Vegetable forms, purely natural, appear to succeed best in freezes and fascias, and other members of that character ; the reason seems to be, that the parallel or concentric lines, bounding or inclosing such decorations, being so near to each other, as to be seen at the same time with the ornaments between them ; the irregularity of the natural forms is thereby considerably counteracted or qualified. It may, perhaps, be observed, that the festoon is an exception to the above restriction ; certainly not ; for if the aid of art is not called in to bind the vagrant foliage together, and hang them so as to produce outlines, in general, nearly regular, whether strait or curved, they will produce a very indifferent effect. The
ultimity

ultimity of decoration is derived from colour, the varieties of which, when disposed of with taste, produce the happiest effects. The present prevalent fashion of employing this ocular kind of music, can never be sufficiently commended yet even here, perhaps, some few restraints and regulations are necessary, all strong and vivid tints must be very sparingly used ; the glory of the sun is too powerful for mortal sight, though we are delighted with, and rejoice in his reflected beams : hence a sort of delicate tenderness must prevail in the several tints, imitative, in some degree, of the softened face of the beauties of nature, when viewed in the general. If I may presume to offer a hint for the distribution of colours, in the various parts of a principal room, I would advise a close study of nature in the several select landscapes, occasionally opposed to the view. In the ceiling should prevail, the light, cool, and delicately softened azure of the sky, diversified with such meliorated tints only, as the fleecy clouds produce, when illumined by the morning sun with “ orient pearl and gold” : the walls should partake a middle hue, and the floor in deeper die, should be imitative of the carpet of nature. Something in this stile I should be very much inclined to prefer to that generally applauded, where festoons obey various lateral kinds of gravity, unknown to nature and philosophy

sophy, and in which the cheese cakes and raspberry tarts, upon the ceiling, vie with, and seem to reflect those upon the floor with such wonderful precision; and where the insupportably gorgeous ceiling, and the fervently glowing carpet, cause the poor bare walls to be seemingly dissatisfied, uneasy, and impatient to retire from such fine company, as if conscious of their meanness and poverty. And now, lest that mysterious word at the head of the title page should induce some of my readers to think more or less of me than I really deserve, it behoves me to declare, that I came honestly by it, for, in truth, it was given me; and I appeal to the common law of the land, if common sense is not sufficient, that I have just right to it, even to the full as much as though I had obtained it by purchase, or by seven years painful servitude, under the rod of scholastic discipline; I therefore insist upon the privilege of printing it, at the top of my title page; and this, I hope, will give no just cause of offence, either to the learned or the ignorant. I rest my right upon as good ground, at least, as that architect who exhibited some drawings for a public building, and when some captious caveller questioned, whether *the design was really the artist's own*? It was very properly answered by the artist's friend, to the utter confusion of the said caviller, *that it most certainly was, for he knew that*

the artist had not only very honestly, but very liberally paid for it!!!*

This little anecdote is not meant to be merely illustrative, neither is it wantonly obtruded on the public; it is honestly intended, and will doubtless be accepted as a useful hint to young artists, who, through any præternatural excess in the substance of the cranium or imbecellity of its contents, *cannot*, or those who are engaged in the more important concerns of fashionable life, *will not* attend so much to the complex drudgery of mathematical and mechanical studies, and the labours of the drawing board, as would be indispensibly necessary, if such a conveniency, as I have hinted at, did not exist. Whoever first hit upon this expedient, is not very material to know; perhaps it was some great genius, not of the profession; and as the designs of gentlemen of this class produce to view, are generally finished very high, with all that captivating glow of colour, which marks the hand of the painter, this conjecture is still the more probable.

Having suggested thus much, as preparatory to the beginning of a building, it will not be improper, perhaps, to close this little work with another intimation, respecting an operation to be performed when the building is finished, and the artist has all the workmen's accounts under

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* I am informed the artist's friend was mistaken in this, there really was no liberality displayed in any part of the transaction.

his hand ; this is called docking, and is performed two ways, the old manner proceeds cautiously, by analysis and detail, and being very generally known, requires nothing particular to be said of it here.

The new method stands recommended, on account of the ease and expedition wherewith it is effected, and the great and respectable air the operator derives from it, (the general and happy concomitant of ambiguity and mystery) it is certainly a grand objection to the old method, that it requires so great an insight into the nature, qualities, and values of all sorts of materials, and workmanship ; an inferior and intricate kind of knowledge, by far too mean and troublesome for gentlemen of exalted views to attend to. There is, however, one very capital objection to a general use of the new manner, which is, that now and then a workman is turbulent and refractory, and pays no more regard to the fiat or dignity of an architect, than he would to those of an old apple woman ; and would sooner squander his money away among those rogues the lawyers, than forego a single guinea of his property, to add to, or uphold the fame of any architect whatsoever ; so that if the artist does not know his man, the old manner is abundantly to be preferred ; or at least, such a degree of relaxation
from

from the new mode, as after mature deliberation, prudence will naturally dictate. This may be very well done, without losing sight of that valuable quality or disposition ever Argus like, awake to, and alert in seizing all kinds of advantages, (very often maliciously called, low cunning) and which may be exercised in its fullest extent, where the workman is known to be a poor ignorant and timorous wretch, foolishly afraid, that *law is not always justice*, and whose maxim is, that the first loss is generally the least.

The following matter of fact will prevent the necessity of any further enlargement on this head, and at the same time furnish the intelligent with a better idea of what is proper to be done on this subject, than any I am capable of suggesting :

A gentleman having employed his workmen in some piece of business, sent for their several bills as soon as it was completed, and very properly, put them into the hands of a certain surveyor to be examined, who, having retained them a reasonable time, returned them all docked *secundum artem*, by the new method, and signed with his name. The gentleman sends for his workmen, of whom the carpenter was first, and tendered him the reduced amount of his bill ; the tradesman refused to accept it, affirming, at the same time, with the most provoking confidence,

and obstinacy that his bill was a fair one, and that the whole was his just due. The gentleman paid him his whole charge, and informed him he should have no occasion for his future services. Some of the other tradesmen, whose bills were of less consideration, hearing the carpenter was dismissed, accepted the reduced amounts of their charges, rather than lose the gentleman's business. At length the smith appeared, who had been under very high and particular obligations to the gentleman, and from his bill, apparently of 30 l. stood a deduction of 6 l. The gentleman, after expostulating with him for his villainous ingratitude, as well as dishonesty, in attempting such an imposition upon him, assured him he should have no future opportunity of exercising a similar conduct with respect to him. The smith humbly begged to know the reason? "Reason, Sir, why Mr. ——— informs me here, you have overcharged me 6 l. in this bill." "Why then, Sir, replies vulcan, I am 3 l. in your honour's debt: this is the first time I ever made a charge of this strange nature." The truth is, vulcan was but a lame scribe, and inadvertently had made the amount of his bill, which was 3 l. look so much like 30 l. that any person looking no further than the total, might have made exactly the same mistake the surveyor did,

N O T E S.

(1.) **G**ENTLEMEN of large fortunes, who possess a taste for variety, might easily gratify such taste, by erecting little villas of this kind in the pleasant parts of the kingdom, at a small expence, and either let or dispose of them readily, and with little or no loss, when inclined to vary their situation.

(2.) All partitions whose substances are not particularly mentioned, are designed to be six inches thick when finished, the timber work being four inches, and the finishing on each side one inch thick, and the scantlings of the timbers thereof may be as follows, viz.

Class 1	} Quarters, &c.	4 by 4 In.	} Posts, &c.	4 by 6 In.
2		4 by $3\frac{3}{4}$		4 by $5\frac{1}{2}$
3		4 by $3\frac{1}{2}$		4 by $5\frac{1}{4}$
4		4 by $3\frac{1}{4}$		4 by $4\frac{1}{2}$
5		4 by 3		4 by 4
6		4 by $2\frac{3}{4}$		4 by $3\frac{1}{2}$
7		4 by $2\frac{1}{2}$		4 by 3

(3.) Whenever the Legislature shall think proper to enforce the general use of this excellent contrivance in all future buildings, the present building act may be repealed, and be consigned to that oblivion it most justly merits. In any future act, it would however be essential that the absurd custom of building upon breast summer fronts of timber work should be universally restrained, and instead thereof, wherever a similar mode of construction is necessary, the superincumbent wall should be erected upon iron cradles, bent into regular curves, which should be secured at their bases, or springings, by proper ties and abutments, and be supported by iron standards, the whole to be of wrought and even faggoted iron, but by no means of cast iron; the longer this regulation is neglected, the greater number of useful and valuable lives are in danger of perishing by fire, or by the effects of fire, as too many recent instances have most deplorably shewn.

(4.) In the said parcel is contained a variety of plans for town-houses, adapted to the use of merchants and tradesmen, and designed to accord with the rates as they now stand in the act of the 14th of George the Third, and also a number of designs for groups of distinct dwellings, each group forming one regular pile of building, an example of which is given in the last plate.

(5.) It may be just remarked here, that upon comparing these propositions with those arising from the common divisions of the monochord, it happens that the first answers to unison, and although the second is a discord, the third answers to the third minor, the fourth to the third major, the fifth to the fourth, the sixth to the fifth, and the seventh to the octave.

6. The

(6.) The composition of the sash frames, with inch and half and two inch sashes, is as follows, viz.

	2 inch sashes.	1 1/2 inch sashes.
Outside lining	- 7/8	- 7/8
Sash	- 1 3/4	- 1 3/4
Tongue	- 1 1/2	- 1 1/2
Sash	- 1 3/4	- 1 3/4
Bead	- 1 5/8	- 1 1/4
	6 1/2 inches.	5 1/4 inches.

The breadths of front shutters in the fifth column are found in the following manner, (premising that the breadth between the faces of the said shutters is precisely to agree with the external opening between the brick-work, when they are shut into their boxes, and that the center of motion shall be coincident with angle of shutter): Let w = the breadth between the faces of the said shutters when inclosed in their boxes, f = the breadth of the shutter, r = the rebate (= $\frac{1}{2}$ inch), then

$$f = \frac{2w + 5r}{4}$$

the rest of the Table is sufficiently evident.

(7.) In this, and all the succeeding plans, and the several comparisons thereof, the measures are to be considered as being in the clear between the several finishings, so that in setting out the walls and partitions, &c. proper allowances must be made for the necessary substances of the furrings, stucco, dado, and boxings of shutters, &c. so as to have the rooms of the several dimensions set forth in the references, when completely fitted for habitation.

(8.) In designs for small houses, where œconomy is always to be kept in view, and the most is to be made of the ground proposed to be covered, it will seldom be consistent to introduce halls and back stair cases, unless, as in the present instance, the hall can at the same time be made to serve the purpose also of the stair-case; and whenever the nature of the distribution will admit of the stairs being placed in a kind of hall, or vestibule, a piece of frugal magnificence is obtained, perfectly compatible with the general principle upon which these little plans were designed.

(9.) I purposely forbear giving names to the rooms, peoples tastes and ideas of appropriation being so various; every one will therefore apply the apartments to such uses as shall please him best.

(10.) Recesses in rooms, except for the purposes of forming alcoves for beds, or niches for side-boards, have been exploded by a late writer; the foundation for this limitation is however in my opinion merely fanciful; recesses are certainly as useful and as proper for the reception of any other capital pieces of furniture whatsoever, and their gracefulness is an additional motive for their being introduced, where the design will at least naturally, and without violence admit of it.

(11.) However unfashionable or improper closets may be in the rooms of large houses, they are frequently essentially necessary in
more

those of small ones, where conveniency must ever hold the next place to durability; they are only objectionable when near the fire places, for in this situation they are little better than dangerous nuisances, and should never be admitted, if a possibility remains of their being obtained in any other situation.

(12.) A room eighteen feet diameter, is nearly equal to one of 16 feet square; and hence it is I place this house in the third class. By this plan it will be readily perceived, that it is not by any means my intention to abandon the beauties resulting from certain curvilinear and multangular forms which do not offend against simplicity, though they may encroach a little upon economy.

(13.) The opening between the niches in this room is nine feet wide. The best way of terminating the top of this opening, will be by a strait soffite, placed at a proper distance below the ceiling. Arched heads to apertures in walls, &c. upon curved plans, produce lines of a distorted and disagreeable form, which should be avoided as much as possible; indeed it appears to me, that architecture affects but one kind of curve, and that the simplest in nature, I mean the circular; the elliptic, particularly when its foci are considerably asunder, is hardly, if at all admissible, and much less any deformed or irregular curve.

(14.) In very small houses, it is sometimes necessary to place the door on one side of the center, to obtain a convenient plan; this indeed is frequently done in pretty large houses, and the door way is as strongly marked with decoration, as though it possessed the center; the absurdity of this conduct is self-evident; the proper method in this case is to save appearances, and to make the door and windows alike and plain, unless indeed it may be preferred to finish the center window with a door dress, and in this case a portico, or at least a terrace, is necessary with the steps of ascent in the center thereof; and to complete the deception, the windows should be drawn down to the floor, and the blanks should be fitted up with glazed sashes, properly blacked on their backs; the usual method of blank recesses of brickwork should be universally avoided, they are positive blemishes, (carrying the appearance of a bungling rectification of a mistake) and the art has naturally a sufficiency of imperfections inseparable from it, which has occasioned much laborious, though fruitless trouble, to many of its professors.

(15.) In the door-way at the head of stairs, may be hung a strongly-fortified door, which I would recommend always to be done in similar situations, where plans will admit of it with propriety.

(16.) A good secondary light may be had to this closet in the partition behind the seat.

(17.) This mixture of the classes is for the sake of obtaining a moderately large room in a small house, and may furnish a hint for other combinations of the like nature.

(18.) With respect to the projecting masses in the flanks of several of the designs, containing the chimnies and their flues, I have endeavoured to dispose of the flues by the sides of the chimnies, in such manner as to obtain as much regularity as possible; and in many cases, where there are two masses or stacks in a flank, they may be
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drawn together over a handsome arch, and be united into one over the center of such arch, with good effect.

(19.) The form of this plan being a truncated equilateral triangle, it will be proper to draw it very exactly to a moderately large scale, in order to obtain the dimensions of the parts tolerably exact; and the same method should be pursued in all plans which are not rectangular. Those who are not satisfied with mechanical admeasurement, may have recourse to Dodson's Calculator, (pages 52 and 53, Lond. 1747) in which is contained very near approximations, applicable to all regular geometrical forms and their several parts.

(20.) Three rooms for servants may very easily be obtained in the attic story.

(21.) Here is an unavoidable irregularity in one of the flanks, unless the same method is pursued as is pointed out in Plate VII. or the chimney be made to project into the room B; and here it may be generally observed, that there is no necessity of making both flanks precisely similar, if any difficulty lies in the way to prevent it; but if each can be made independently regular, and be contrived to compose subordinately with both fronts, the proper medium will be obtained between the usual careless forms of flanks and the laboured contrivances which sometimes makes them appear to the full as principal as either of the fronts.

(22.) Here is sufficient room between the doors in the recess, for a small side-board, if thought necessary.

(23.) All external door-ways should be furnished with two doors, that is to say, a light door (sashed if necessary) for use in the day-time, and a very strong door behind the same, for security in the night.

(24.) It will be very easy to see where accidental masses may be converted to purposes of this kind, whenever they may occur in the succeeding plans, although not particularly adverted to.

(25.) The front door being placed out of the center from motives of oeconomy, this plan furnishes a hint for disguising an irregularity of that kind.

(26.) To preserve uniformity in the window-side of the room D, the breast of the chimney advances into the room, and on each side thereof recesses are formed, which being terminated either with square or arched heads, at a convenient distance below the cieling, the cornice is preserved intire, the decoration of the cieling (if any) is uninterrupted, and the defect of a heavy break, formed by the said chimney-breast, is corrected.

(27.) The chief objections to a country residence, are too great solitude, and danger from housebreakers, &c. Hence towns and villages are crowded by people of moderate fortunes, and the open country, with all its advantages, is left to be enjoyed by the great, whose numerous dependents and visitants are constant remedies for those inconveniences. People, however, of nearly equal rank and fortune, and of similar tastes and pursuits, might enjoy the open country very comfortably, and very securely too, by uniting their dwellings to form a single pile. The 25th Plate contains a design, by way of hint, for four families, supposed to be erected upon an eminence,

eminence, in the center of a few acres of land pleasantly situated: In the front of each house may be a garden, intirely separate and private, contained in a quadrant of a square or circle, and the exterior land may be laid out in the modern taste for common use, at the common expence: The families may visit each other, by only crossing the circular court in the center of the edifice, and by the same means have secure and immediate access to each other, in case of sickness, fire, attack by thieves, or other sudden emergency.

(28.) For this plain reason, that the blame, if any, may be justly fixed and immediate, and certain redress obtained, neither of which can be easily effected, where the several branches are concerned independent of each other; as, in such cases, they will naturally impute to each other any blunder or other untoward event, that may be adverse to their respective interests.

(29.) Particularly if any part of his design turns out to be so far impracticable, as to occasion expensive alterations, on account of either his ignorance, negligence, or want of foresight. Accidents of this kind have happened, and most frequently perhaps in the article of staircases. Such artists must be excellent directors of workmen, who are thus deficient in one of the most essential parts of building, and have not a clear understanding even of their own design. It is hardly to be supposed the workmen will bear the expence of rectifying such blunders, and if the architect does not, is it to be asked who does?

F I N I S.

